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THE NEW YORK MIRROR

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NYM CRINKLE'S FEUILLETON

Modjeska's Lost Hyperborean Charm—The Ivory Ideal Frisking Round Her Pedestal in Melodrama—The Archaic Theodore Thomas and the Reaction against the Niebelungen Nonsense—Theodore's Ascension—Wagner in English, with Ballet—Mackaye and the Semi-Nude Savage at the Garden.

The moon is not so fair as yesternight, sweet Imogene!

All things wane, darling. Even Modjeska and Theodore Thomas.

Haven't you noticed it?

Modjeska used to remind us of the gems which Nature herself used in her northern latitudes, and which catch and reflect the gray lights of a sky that is always sad.

But there are some of the fires of the Borealis even in the ice of Poland. And there were at times lambent flames that shot up in Modjeska's art.

And then the crystalline nature was ruddy, like blood.

We used to travel in a sledge with the Orient Juliet across wastes of crusted snow. Modjeska gleamed then with the evanescent zodiacal light, and the tinkle of the myriad ice crystals seemed to have some of Chopin's wild pathos in the air just.

What's the reason that Modjeska has lost some of that hyperborean charm?

You must have seen her during the season just ended, and you must have felt, as I did, that the warm Juliet of the south had died in her cold northern embrace. The actress no longer had the elfin charm of her earlier efforts here. She was stalking in melodrama, and when for a moment she put on the dainty robes of Viola—what a melancholy wind blew through the story!

Do you remember—let me see, it isn't so long ago—when her splendid Corinthian art was so closely contrasted with the massive Egyptian column of Janauschek. And you said—ah! how charmingly you said it—that the genius of Janauschek supplied us with a telescope that drew the past to our feet and enlarged it, and Modjeska put a microscope into our hands that we might discover the infinitesimal present lying frozen all out us.

It was always Frou-Frou gliding with a subtle rustle of her skirts, while Brunhilde stood there with a mediaeval grandeur looking down at us.

Something sedate now in the ivory ideal who has got down from her pedestal and is frisking round it in melodrama.

Thomas, too. The archaic Theodore. Where is he?

Haven't you noted the little gusts of reaction blowing from all points of the compass against the Nibelungen nonsense? Men are even restless up at the Malt House in the mediaeval corsets. Brave, strong fellows here, and these are beginning to assert themselves and declare that it is better to be pounded to death summarily with the anvil chorus than to be grilled forever on the bars of Wagner. It was discovered the other night that all the maddest votaries of Tristan and Isolde stuffed their ears with cotton before undergoing the three hours' delight.

Just think a moment how much of all this raging tempest of voice and musical sham we owe to Theodore Thomas—himself a great deal of a musical sham when rightly weighed.

It is not true that Mr. Thomas' career has been a series of advancing successes. Happily the cant about what he has done for the elevation of musical taste in this country is not heard as often as formerly. He set out with symphony soirees. How much they swallowed up I cannot say, for I have not access to Mr. Steinway's books, and Lafe Harrison's have been destroyed in the lapse of time. But I do remember me that Mr. Thomas set out to do the popular thing at what was then the Central Park Garden, where beer was sold and people were invited to come and drink and be sociable and clink glasses. The popular thing, according to Mr. Thomas, was Wotan's Abschied. This was Mr. Thomas' first great sham, for he was making a show of popular appeal without the material of it. He set out to drive Wotan's Abschied into the souls of the populace whether they wanted it or not, and a clique of cheap doctrinaires went up then, and, seeing the disgust and apathy of the listeners, set up the hallelujahs about the elevation of popular taste. Those intellectual critics were known at the time as Wotan Abschieders.

They had that noble kind of enthusiasm which, when bad, likes a composer, would burn everybody at the stake who doesn't. It was a magnificent, austere, Calvinistic, intellectual, barbarous, thumb-screw kind of severity that turned Thomas' head.

Do you remember the elderly, sinewy-necked maidens who used to come to the Garden and walk between the tables with heavy rolls of music under their arms, looking narrowly and warningly into the gloomy faces of the merry drinkers?

They seemed to say to everybody: "Mash you over the head if you say anything against Wagner."

Then our Thomas got it into his foolish cranium that the thing to do with people who came to a popular garden on invitation to enjoy themselves socially, was to snub them cruelly if they did. He used to throw up his baton, call the roll of the drum, and go through a pantomime of disgust because somebody talked or drank beer at the wrong moment. The imperious demeanor of the man was simply amazing. And I used to wonder even then where his personal vanity would get to if the Wotan Abschieders kept on with him.

I need not remind you how he shook the dust of New York from his feet and went to Cincinnati with Wotan's Abschied under one arm and Hildegang's March under the other. Or how after awhile he shook the dust of Cincinnati from his feet and came back to New York, still clinging to Wotan's Abschied, but to find that Dr. Damrosch had climbed into his seat.

Thomas was the father of the Richard Wagner craze. But where does he appear in it?

Let the American or National Opera company answer.

What is the matter with the National Opera company?

Every voice that has dared to make itself heard answers Theodore Thomas."

No broader, nobler effort was ever made in this country to put music of the best kind on a fitting basis. And the public-spirited woman who was at once the Minerva and the Macænas of the movement made one mistake: She thought Thomas was the fitting basis.

If he had been he would have said to this excellent lady who stepped out of private life armed with good taste and a splendid ambition to do for us what no one else had either dared or cared to do: "Madam, your problem is an old one, and the conditions have not changed. If you wish to reach the greatest number of people and woo them with gentle touches of art; if you wish to make music a popular success—you must win the public and elevate it slowly. If, on the other hand, you wish to force upon it what it does not yet want and cannot comprehend, then you must be prepared to sacrifice millions in the noble endeavor."

Instead of this, he seems to have said: "Madam, if this effort is to succeed, we must ascertain what it is the public do not want, and then give it to them with gladness and joy. Thus we shall gain the praise of the Wotan Abschieders, and the public will continue to worship us because it will not understand us. There is only one basis of music. That is Wagner. We must abolish the star system. The only star is the conductor. Concentrate your lithographs on him. Now for a nice, tuneful and beautiful opening, that I am sure will not interest anybody, there is Glück's Orpheus and Eurydice."

I don't believe anything can be funnier to observers not utterly Abschieded than the spectacle of National Opera aiming at a Wagnerian and classical dullness, but depending wholly on an un-Wagnerian ballet. Unless, indeed, it is a beer-garden reprimanding patrons for drinking beer.

National opera is a big name for English opera, and English opera properly served ought to appeal to the public. But fancy the incorrigible stubbornness that takes Glück and Wagner and Americanizes them! Wagner in his own tongue is as prolix as Shopenhauer or Kant. Fancy him in English, with ballet!

Some years ago Parepa Rosa gave the American people English opera. It was English, too, and the American people rose up *en masse* to welcome her. She poured the songs of The Bohemian Girl, of Oberon, Martha and The Marriage of Figaro out freely to the public. She never stopped to argue about schools, or to force the wrong thing upon us. All that was tuneful, romantic, delicious, pure and intelligible was lavishly given. The Metropolis swarmed to her doors. The country hailed her with acclamation. The prairies echoed with her refrains, and the Mississippi Valley rang with her old melodies.

She had no Thomas and no ballet. But she came back with golden sheaves and a thousand chaplets, freely bestowed by all who hungered and thirsted for music.

This to the Abschieders is vulgarity. But great music, like great poetry, will always be vulgar, because its greatness is determined by the number of hearts it appeals to, and not by the narrowness of its circle or favored expounders.

Theodore Thomas has been lately accused of "a superfinite vanity" by Mr. De Vivo, and that is, undoubtedly, the stumbling-block in Mr. Thomas' path. I am told he receives $30,000 a year in his present position. This is an evidence of his patron's munificence, not of his worth; for it is certain that under his baton English opera has not won the popular triumph that it deserves. It would have broken Mr. Thomas' back to have put on one of Wallace's operas. But suppose the same amount of money had been spent on Lurline or Weber's Oberon that has been spent on the wholly uninteresting Orpheus of Glück or the Lohengrin of Wagner, the back of the management would have been saved, and no sacrilege committed, either.

I think I see the curled lip of the Abschieders at the mention of Wallace. "What," they cry; "that puerile and vulgar thing with a story that everybody can understand, and a libretto done in English! Bah! Why, the house would have been packed with Philistines actually enjoying themselves!"

I am afraid that is so.

Thomas' endeavor to arouse enthusiasm over Glück reminds me now of Steele Mackaye's eulogy of the semi-nude savages at the Madison Square Garden. He had invited about five hundred club men to see the ceremony of burying the hatchet performed by the braves.

In an ethnological sense the operation was an interesting one. As a public entertainment it was a barbaric bore. But Mr. Mackaye, carried away by an abstract enthusiasm, tried to make the club men understand that it was a grand, serious and beautiful sight, and he actually called upon his spectators to take off their hats out of respect to Rocky Bear, who was exhibiting his wounds and cutting up a series of primitive monkey-shines illustrative of the white men he had scalped.

I could not help thinking, as I saw that savage cavorting, of the verses in Darling's unique opera, The Gentlemanly Savage.

Our Fathers were a wild and uncultivated race,
And they murdered with a rare and most inimitable grace;
They burnt the quiet homestead where they saw it far or nigh:
But that good time was in the sweet and happy by and bye.

The noble red man then had no higher earthly boast
Than to end his noble labors where the crowd could see him roast;
Now he has but one ambition when he can no longer kill:
It's to travel to New York and play with Buffalo, called Bill.

Chorus by Mackaye:

Wrapped up in a pajama, he goes into melodrama,
And travels with the Buffalo, called Bill.

Mind you, I am not comparing Glück to Rocky Bear. I am comparing Thomas to Steele Mackaye—and even that is awfully unjust to Mackaye.

However, I don't know that I ought to condemn Thomas, for I had a tutor, when I was a boy, who summed up all ethics in this rule of life: "Find out," said he, "what you want to do, and then don't do it."

So even Thomas has a morally successful side, for he never does.

NYM CRINKLE.

P. S. I hope you will pardon me—I meant to have mentioned that Ned Gilmore intends to turn Niblo's into a Porte St. Martin theatre; that Joe Arthur is a coming manager with two local dramas said to be as good as Under the Gaslight; that Po-leen reappeared on Monday night in the Directory dress of the Langtry, and all the other theatres fell off; that Anarchy is going to be done at Wallack's; that Danvray is bent on giving revivals of old English comedy; that Langtry told me she intended to make America her permanent home; that Nat Goodwin has put Farrell in long skirts and cast a gloom over the Bijou; that John Howson is interfering with the Christmas festivities by his forthcoming benefit at Wallack's; that Barrymore licked Judge Van Brunt's son and nobody said anything about it; that the success of Mackaye in reorganizing the Wild West has brought him the job of reorganizing the Lambs Club; and that a spring wind blew on Thursday and brought J. M. Hill and Mather, and all the boys of the Calumet Club went down with their chestnut-bells to see Leah the Forsaken done.

I say I meant to have mentioned these things, but, you see, I haven't left myself any room.

N. C.

LOUISE PAULLIN.

The Perruquier's Suit.

When Wilson Barrett came from England, he brought Victor Mighetti, a well-known wig-curler and hair-dresser, along with him. After a time the perruquier was discharged. He then sued the English actor for $1,000 damages in the City Court, on account of his dismissal, claiming that a contract had been broken. The case came up before Justice Hyatt, the other day, on a motion to compel the barber to give $250 security for the payment of costs. Wilson Barrett, Mary [illegible] others made affidavits that Mighetti was a Londoner now living in New Orleans. Justice Hyatt granted the motion.

At the Theatres.

LYCEUM THEATRE—A SCRAP OF PAPER.

Prosper Couramont	E. H. Sothern
Baron De La Glaciere	Joseph E. Whiting
Brismouche	J. W. Pigott
Anatole	Rowland Buckstone
Suzanne	Helen Dauvray
Louise	Ellie Wilton
Mathilde	Enid Leslie
Zenobie	Emma Sherrett

On Monday evening, at the little Lyceum, Miss Dauvray gratified her oft-expressed desire to show with what skill she could put on a play already familiar to our play-goers. The audience present was both large and fashionable. Manager Frohman's big hat reform found several supporters among the women present. Possibly one-fifth of the feminine contingent doffed their head-gear. These fair visitors were a study. They entered uncovered, with evident embarrassment, and rapidly made a survey to find whether any of the others came similarly prepared to enjoy themselves and give enjoyment to the man in the row just behind. The effect was to brighten and refine the gathering, and when it is borne in mind that the new movement offers an opportunity for women to arrange their hair prettily and showily, it can readily be seen that success is likely crown the Lyceum management's effort to introduce an excellent custom.

But to return to Miss Dauvray and the Scrap of Paper. The performance lacked something of the symmetry that marked revivals of the same piece at Wallack's, although the players had been very carefully coached by that excellent stage director, William Seymour, of the Boston Museum.

Miss Dauvray in the part of Suzanne lacked elegance of utterance and manner. There was, however, *finesse* in some of her work, which partly compensated for the very practical and commonplace style in which she spoke and deported herself. Miss Dauvray is essentially indigenous. We know of no actress who can more faithfully delineate the best-known type of an American girl. She has neither the presence nor the manner requisite to the representation of so thoroughly French a character as the self-assured, witty and elegant Suzanne. Miss Coghlan's laurels have not been disturbed by Miss Dauvray. Everything she does, of course, is highly intelligent, and a word of praise for her costumes and the sumptuous accessories she has given the production is not amiss.

It is a rash thing for a young actor—however talented he may be—to assume a character with which some favorite has long been identified and expect a successful outcome. But Mr. Sothern as Prosper Couramont surmounted the obstacle and created an impression that is likely to rival if not eclipse in distinctness that left by the veteran Lester Wallack. True, Mr. Sothern seemed altogether too slight of build and boyish of voice for the role, but his acting was wonderfully clever. He honestly earned the applause that was drawn out by his work at different points. It has long been our opinion, and we have not hesitated to express it, that young Sothern is destined to win for himself as conspicuous a position as that enjoyed by his gifted father. Indeed, we are convinced that, for genuine histrionic skill and versatility, the son is likely to achieve even greater honors, and in a higher field of endeavor. His Prosper was full of subtle comedy touches, and the finer shadings of the character were put in with an unerring and delicate hand.

Joseph Whiting as the bearish Baron was the next best feature of the cast, although the Brismouche of J. W. Pigott was a careful, studious and effective bit of character acting. His make-up for the amatory old naturalist was capital. Rowland Buckstone played Anatole very well indeed. Ellie Wilton's Louise was a charming effort. Her voice has regained its old clearness and strength, and her dressing was commensurate with the luxuriant example set by Miss Dauvray.

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STAR THEATRE—THE GLADIATOR.

Spartacus	Robert Downing
Phasarius	Henry Aveling
Crassus	Frank Lane
Bacchius	John Swinburne
Lentulus	Charles Nevins
Jovius	Royal Roche
Sonona	Mittens Willett
Julia	Gail Forrest
Child Spartacus	Master Dinnie
The Fighting Gaul	Wm. Muldoon

At the Star Theatre on Monday night, in the role of Spartacus in The Gladiator, Robert Downing took an immense audience by storm. Even allowing for an apparent friendliness of a goodly minority toward the young actor willy-nilly, his success was genuine, emphatic, decided. During the last four months Mr. Downing has played Spartacus in the greater number of the principal cities of the country. It would be an injustice to Mr. Downing to say that there are no blemishes in his performance. There are crudities that only time will rub off. In fierce declamation he is thrilling, in action vigorous, and herein he receives much the greater applause. In the tender passages the actor fails to do as well. Here is room for improvement.

As the Gladiator made his appearance through the triumphal arch in Act I. the audience gave him a three-minute ovation of deafening applause. Of course, zealous friends added in prolonging the reception; still, it was at once seen that the magnetism of the actor had won the entire audience before he opened his lips. In every scene thereafter, and particularly at the curtains, the house showered him with plaudits. At the close of the arena scene Mr. Downing bowed acknowledgments to five curtains, and at the close of the play made a brief speech of thanks, the most of which was lost upon the audience in the confusion of departure.

The star is in the main ably supported. Henry Aveling's Phasarius comes in for the most praise. Mr. Aveling is equipped with a handsome, well-knit figure, a classic head—especially in profile—and a strong, firm voice. The latter is a little hard at times. Frank Lane gave a fine performance of Crassus, and the same may be said of Royal Roche as Jovius. Mittens Willett was a pretty Sonona, and acted the part very well; but nature has not endowed Miss Willett with a voice of sufficient strength to fill a large theatre, and beyond a dozen rows of the orchestra seats she was indistinctly heard. W. D. Ingram as Florius, John Swinburne as Bracchius, T. F. McCabe as Enomaus and Gail Forrest as Julia are worthy of mention for their excellence. William Muldoon, the athlete, appeared as the fighting Gaul, and it is needless to say that his entrance and combat evoked bursts of applause. A large force of well-formed, good-looking and well-trained supernumeraries are employed in the play. The costumes are new, rich and very attractive.

William Voegtlin has almost surpassed himself in the scenery, and too much praise cannot be awarded him. Mr. Downing will remain at the Star a fortnight, and only The Gladiator will be presented.

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Monte Cristo is the Christmas bill down at the Windsor, and is drawing crowds. The play is well staged, one scene in particular, the garden fete, being elegant, and another, the raging sea, being of very effective stage device. A word of praise is due the costumes as being in good taste. It is hardly necessary to speak of James O'Neill's acting. He has made the part his own; studied it with the spirit of a true artist, and acts it with a dignity suited to the part, although there are some points in which he is lacking.

In a critical point of view the acting of J. H. Shewell as the drunken old innkeeper, Caderousse, was of equal excellence, taking into consideration the subordinate nature of the role. S. Miller Kent's impersonation of Albert de Morcerf was very fair. Joseph Ransome's rendition of Villefort was highly commendable. Grace Thorne was a handsome Mercedes, and acted well, with the drawback, however, of an undignified and awkward walk. Annie Boudinot acted cleverly as Carconte, and Grace Raven looked beautiful in the small part of Mlle. Danglars. Of the rest of the support it may be said that they did fairly well and acted "according to their lights;" but why they should among them have no less than six different pronunciations of the word "Marseilles," and why the worst pronunciation of the six varieties—that of "Marsiles"—should be the favorite, passes comprehension.

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Pat Rooney displayed his Wardrobe, for the first time in this city, before a large audience at Poole's Theatre on Monday night. The piece is a broad, farcical melange in three acts, with little pretence to plot or coherency. The venerable anthropoidal ape chestnut is sprung on the audience in the shape of "the wild man from Borneo," who escapes from somewhere, and takes up his quarters at the house of Mr. Paragon, where he becomes alarmingly frequent, and gets so badly mixed up with the star as Pat O'Hoolahan that the latter is mistaken for the former to the dire alarm of the Paragon household, who flee whenever Pat shows his familiar physiognomy. In the second act Pat ascends with a bound into the scale of mistaken identity and is taken to be an eccentric English Lord. He is lionized by the Paragon ladies, and receives *carte blanche* to select the best from the wardrobe of Mr. Paragon, who is temporarily absent.

A picnic scene in the third act gives Mr. Rooney ample scope for his well-known and inimitable Turco-Hibernian specialties, which constituted the only decided hit of the performance. Katie Rooney, the talented juvenile soubrette, was warmly welcomed and scored a hit. Mrs. Rooney was graceful and pleasing as Mrs. Paragon, and Emma Howard was effective in the complex role of mother-in-law where the contracting parties had eloped and wedded against her wishes. James Vincent gave a clever personation of Lionel Eustach, a disciple of Thespis "down on his luck." The singing by the Twilight Quartette conspicuously displayed a lack of rehearsal. Next week, James M. Ward in the Irish comedy drama, The Red Fox.

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Margaret Mather appeared here for the first time this season on Tuesday night at the Union Square Theatre as Leah. She acted with her accustomed force, and in the curse scene her audience was aroused to a pitch of intense interest. Powerful and artistic, Miss Mather's Leah is easily the best representation of the persecuted Jewess that this generation has produced. Frederick Paulding was handsome and picturesque as Rudolph, and Milnes Levick's Nathan was of course repulsive. The rest of the cast was satisfactory. The Honeymoon will be done next Monday. The following week will be given to Romeo and Jultet.

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Oliver Byron and Kate Byron are presenting their thrilling melodrama, The Inside Track, at the Grand Opera House this week. The audience on the opening night was top-heavy and enthusiastic. The play affords pleasure to the popular palate, for it abounds in sensational episodes of an exciting character.

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Mrs. Langtry has deserted Enemies for the nonce and is once more begowned in the Directoire costume of Pauline.

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The Long Strike, which has received attention in these columns recently, is the bill at the Third Avenue Theatre. The house will play the attractions booked by Mr. Hill, and the only change will be in the scale of prices.

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Jim the Penman's remarkable success continues unabated at the Madison Square Theatre. The professional matinee to-day, with its excellent scheme of Christmas offerings for the Fund, is an assured success. The subscriptions are likely to reach over $1,000.

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A Parlor Match is again at the People's Theatre, and Messrs. Evans and Hoey are making mirth for good-sized gatherings.

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Turned Up and the preliminary *soupçon*, Those Bells, fill the Bijou even this dull week before Christmas. Mr. Goodwin is excruciating as Bones, and his company, particularly Messrs. Bishop, Coote and Hilliard, furnish capital support.

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Tangled Lives will have a run—probably a long one—at the Fifth Avenue Theatre. The houses are good and the play has excited widespread interest and almost universal approval.

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Moths is doing very nicely at Wallack's. The management is working up a contest over the respective personal charms of Kyrle Bellew and Herbert Kelcey. They do not intend that the "professional beauty" racket shall be worked for the women alone.

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Caught in a Corner has done very well at the Fourteenth Street Theatre. Its run ends this week, and then George S. Knight with his Over the Garden Wall comes in.

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The O'Reagans remains a potent drawing-card at the Park Theatre. There is always mirth and melody to be had in plenty in the place over which Mr. Harrigan's genius presides.

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Tony Pastor has another strong bill this week. His Christmas jubilee at the Academy is an annual institution, and its success may be invariably predicted with certainty.

The Musical Mirror.

Nothing new has taken place in the world of music since our last issue, and therefore we have no new thing to write about. But when the old things are good and pleasing to the public, there is nothing to be found fault with. At the Casino, Erminie, probably the most extraordinary success ever made in comic opera since Pinafore, is running to crowded houses and receiving torrents of applause. The old artists remain in the cast, and meet with their wonted ovations. The band is as perfect as of yore and the choruses as well drilled and well looking as ever.

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We understand that another opera by the same author and composer as Erminie—Paulton and Jakobowski—will follow the present one at some remote period.

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The German Opera has given us repetitions—The Tanhaeuser and Tristan and Isolde—with ever increasing effect. There can be no doubt that in music of the purely modern German school this company of artists is superb, and we could well wish that the repertory should be confined to the works of Wagner and his disciples. Nothing can be better than the rendering of these magnificent music-dramas by the artists of the Metropolitan Opera House. Their declamation is grand and their acting impressive. But when they essay the *cantabile* school of the ante-Wagner period, the lack of vocal training becomes apparent. Bes des, the band is one of the main factors in the success of this company, and that is in Wagner and his congeners of as much, if not more, importance than the vocalists, whereas in Italian opera, or in fact any opera of the old school, the voice is everything and the band merely an accompaniment. Nothing can exceed the weird beauty of Tanhæuser as done at the Metropolitan. But Faust may easily be bettered; and still more does this apply to operas of an older date than Faust, in which the band plays a by no means unimportant part.

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The concert of the Symphony Society was enjoyed principally on account of the Midsummer Night's Dream music of Mendelssohn, which was given by the female chorus and the band of the society with charming precision and effect. After the bombardment our ears have received of late from the new-school batteries, it is so soothing to listen to the sweet melodious strains that Mendelssohn has wedded to the exquisite fairy tale of Shakespeare. Even now the delicate and dainty chorus haunts us, and we wish that we could listen to it over and over again. We are somewhat surprised that this music, so ethereal and intangible, does not sound thin after the close woven texture of modern composers, but, on the contrary, all the necessary tone-color is there, and the motives are heard as clear and as distinct as electric light in opaline globes, never dazzling, but always giving brightness. The hearer is fairly lulled and wafted into dreamland on the wings of harmony, and when he wakes 'tis from a trance of delight, and not from a nightmare. It is a pity that so admirable a work is not given more frequently.

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Koster and Bial have no cause to complain. Their house is always full, Christmas or not, and the entertainment is as good as the attendance. In fact, they mutually react as cause and effect, which all the world knows are inseparable.

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The quartette in the first part of Dockstader's Minstrels will suffer a serious loss in the retirement of Harry Pepper, who, we are given to understand, leaves the company at the end of the week. His song, "The Old School Bell," has proved a success, being nightly redemanded. McWade also is a first favorite, and his fine baritone has made its mark. It is a pity this excellent organization should be disturbed. We have never heard a better, and may not again hear as good, a quartette.

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As Mapleson the irrepressible has managed to start his Italian Opera company once more in London, at least so far as announcement goes, we may, no doubt, look for another descent of "Her Majesty's Opera" upon our defenceless shores. Why, oh, why are not those torpedo-boats finished?

The request nights at Dockstader's are becoming one of the most distinct features of the entertainment there. Those of the patrons of the house who desire any favorite ballad rendered can have their wishes acceded to by writing to the management. The last request night was marked by a brilliant rendering of "Old Kentucky Home" by a chorus; "The Old School Bell," sung by Harry Pepper, with an accompaniment of church chimes; "Dublin Bay," by Mr. McWade, and Mitchell's charming ballad, "The Little Wanderer," by Mr. José.

Professional Doings.

—Frederick Paulding has been making rapid headway, and in the right direction, of late. His tour with Miss Mather the past few months resulted in the making of many admirers among the profession, and the securing of endorsement from the most influential and intellectual critics. Young, handsome, talented—his future gives bright promise.

—Catharine Lingard has been engaged as leading lady with the Weston Brothers.

—Edwin Arden played for the Boston Press Club on Thursday at the Boston Theatre.

—James H. Ailiger has left Oliver Byron's company. R. Fulton Russell has joined it.

—Wemyss Henderson, in advance of Louis James, will be disengaged after Christmas.

—J. W. Randolph has taken the business management of Horace Lewis' Monte Cristo.

—Beatrice Lieb will open in Howard P. Taylor's Infatuation toward the end of January.

—Mrs. Mary S. Berrill, of the Clio company who was taken ill while in Leadville, is recovering.

—Held by the Enemy has been solidly booked up to May, 1888, including all of next Summer.

—Georgie Reynolds, of the McDowell Comedy company, is meeting with praise for her clever comedy acting.

—L. N. Glover is receiving much praise for his playing of Colonel Stanley in Dagmar in support of Louise Balfe.

—Al. Hayman will leave for San Francisco in January, returning immediately after the Clara Morris engagement.

—The members of the Clio company contributed $250 toward the funeral expenses of their musical conductor, Signor Sperti.

—Ada Boshell, the clever little soubrette, has joined Turner's Under the Gaslight company to play the part of Peachblossom.

—R. L. Tayleure has retired from the treasurership of Jacobs and Proctor's Opera House, Hartford, Ct., to join Roderick Murray.

—James F. Crossen has secured sole rights to Victor Durand, a Wallack Theatre success, by Henry Guy Carleton, and is now making dates.

—Manager Maguire, of Montana, has added the Alcazar, San Francisco, to his circuit, which has come to be an important link of theatres.

—George H. Adams has rejoined the Zoo company for the rest of the season. Mr. Adams and Tony Denier talk of uniting in a pantomime venture next year.

—George E. Payn, stage manager of the Little Nugget company, was presented last week at Fort Scott, Kas., with a handsome Elks badge by the members of the organization.

—The weeks of Jan. 10, 17 and 24 and Feb. 7 are open at W. J. Gilmore's Central Theatre, Philadelphia. First class specialty artists or good combinations only need apply.

—The Kiralfys' Enchantment is pronounced the greatest spectacular production ever seen in San Francisco. It was presented on Monday night of this week at the California Theatre.

—The Carleton Opera company will add Erminie to its repertoire in about three weeks, the orchestral score being now on its way to the West. Mr. Carleton will be seen and heard as Ravennes.

—M. M. Whelan has left the Adelaide Moore company and, in conjunction with Charles W. Daniels, has taken the management of an organization called the Casino Comic Opera company.

—Tonina and Lilly Adams, the little daughters of George H. Adams, are quite a feature in the performance of The Silver King by the Hedley-Harrison company. They act very cleverly and are much petted by the company.

—P. H. Lehnen is making arrangements to produce young Frank A. Tannehill's farce-comedy, A Bar of Soap. The cast will include Jennie Yeamans, John Gilbert, Ignacio Martinetti, John Leach, Rosa Cooke, the Russell Brothers and the author.

—The Lamb-Jordan-Price company in On the Rio Grande is travelling eastward from San Francisco and will open in Chicago on Jan. 24. The managers have good grounds for claiming that the play is a success. Those desiring dates can address per route.

—Mrs. Mollie Barnard has joined Doyle's Martyr company for a two weeks' engagement at the Bijou Theatre, Boston. Her son, Junius Barnard, the singing comedian, has left the Lizzie May Ulmer company, as business was too poor to warrant salaries.

—Marie Gilchrist, transformation dancer, from London, has arrived in this country, and is at present in Detroit. Miss Gilchrist is open for offers. She does ten character dances, with rapid changes, and her performance is highly endorsed by the English press.

—Howard Paul while in Havana did a stroke of work for Mrs. Langtry. He was the guest of Alvarez, the cigar manufacturer, and one night he and his visitor were discussing the subject of a new brand of cigar for next season. "Why not have a Langtry brand with a pretty picture of the Lily at the back of the box and a picture of yourself in front. What could be more appropriate?" suggested Paul. Alvarez, who is a handsome man, saw the point of this suggestion, and next Summer we shall have a light cigar called a Langtry.

THE CASINO. Broadway and 39th street.
Rudolph Aronson, - - - - - - Manager.
50 CENTS ADMISSION 50 CENTS
Reserved seats, 50c. and $1 extra. Boxes, $8, $10, $12.
Every Evening at 8. Saturday Matinee at 2.
THE CASINO COMPANY
in the greatest of all comic opera successes,
ERMINIE.
Chorus of [illegible] Orchestra of 24.
Mr. [illegible] Williams, Musical Director,
Great cast, beautiful costumes, scenery, appointments.

THIRD AVENUE THEATRE.
Third Avenue and 31st Street.
H. R. JACOBS, - - - - - - Manager
MATINEES WEDNESDAYS AND SATURDAYS.
Admission 15 and 25c. Reserved seats 25, 50 and 75c.
Monday, Dec. 20,
THE LONG STRIKE.
Monday, Dec. [illegible] SHADOWS OF A GREAT CITY.

BIJOU OPERA HOUSE, Broadway near 30th st.
Messrs. Mc[illegible] & Barton, Lessees and Managers.
MR. N. C. GOODWIN,
in Mark Melford's original melodramatic farcical comedy, entitled
TURNED UP,
Preceded by the successful burlesque,
THOSE BELLS.

DOCKSTADER'S, Broadway, bet. 28th and 29th sts.
DOCKSTADER'S MINSTRELS
A FRESH PROGRAMME NIGHTLY, at 8:30.
THE FIFTH AVENUE 'BUS. OUR MINNIE.
EVERYBODY GETS A SEAT.
[illegible]c., 75c., $1.
Special Ladies and Children's Matinee Saturday.
REQUEST [illegible]GHT, WEDNESDAY.

FIFTH AVENUE THEATRE.
Proprietor and Manager. ..... JOHN STETSON.
Every Evening at [illegible]. Matinee Saturday at 2.
The Romantic Emotional Actor,
ROBERT B. MANTELL
in John W. [illegible]er's society drama,
TANGLED LIVES.

WINDSOR THEATRE, Bowery, [illegible] Canal street.
FRANK B. MURTHA [illegible] ..... Sole Manager
Matinees Wednesday and Saturday at 2.
This [illegible] Week.
Great Christmas week, attraction.
JAMES O'NEILL [illegible] MONTE CRISTO.
With a brilliant cast and new scenery.
Popular prices, 75c., 50c., 35c., 25c.

GRAND OPERA HOUSE, [illegible]
Lessee and Manager ..... MR. T. H. FRENCH
Reserved seats (orchestra circle and balcony), 50c.
Every evening and Wednesday and Saturday matinees.
OLIVER BYRON, supported by the charming artiste, KATE BYRON, in the powerful romantic love drama, INSIDE THE [illegible]ACK.
Next Sunday evening—Prof. CROMWELL.

KOSTER & BIAL'S, 23d ST. AND 6TH AV.
Admission 25c.
Burlesque. Burlesque.
CAPTAIN JACK SHEPPARD.
The Vanishing Lady.
TWO PERFORMANCES EVERY DAY.

UNION SQUARE THEATRE.
J. M. HILL ..... Manager.
Every Evening at 8. Matinee Saturday at 2.
MARGARET MATHER.
Commencing Tuesday, Dec. 21,
LEAH, THE FORSAKEN,
Adapted by Augustin Daly.
Week of Dec. 27—THE HONEYMOON.
Week of Jan. 3—Grand revival ROMEO AND JULIET.

HARRIGAN'S PARK THEATRE, Broadway and 35th street.
EDWARD HARRIGAN ..... Proprietor
M. W. HANLEY ..... Sole Manager
EDWARD HARRIGAN'S
Original Local Comedy,
THE O'REAGANS.
Dave Braham and his Popular Orchestra.
Matinee Wednesday and Saturday.

POOLE'S NEW THEATRE,
Eighth street, bet. Broadway and 4th ave.
Proprietor and Manager ..... JOHN F. POOLE.
Reserved Seats, 50c., 75c., $1; Gallery, 25c.
Presenting only
BEST LEGITIMATE ATTRACTIONS.
Matinee Wednesday and Saturday.
Sunday evenings, Dr. Morgan's Illustrated Lectures.

WALLACK'S THEATRE, Broadway and 30th [illegible].
Sole Proprietor and Manager, LESTER WALLACK.
Great success of the magnificent production,
MOTHS.
Adapted from Ouida's celebrated novel.

TONY PASTOR'S THEATRE, Fourteenth Street.
A week of Events and Novelties. New Show.
2 GRAND DOLL MATINEES TUESDAY and FRIDAY. TONY PASTOR with a NEW COMPANY. By permission of Messrs. Miles and Barton of the Bijou.
THE CLIPPER QUARTETTE.
ACADEMY OF MUSIC.
Tony Pastor's Christmas Night Jubilee.
Christmas Matinee. Seats now for sale at Tony Pastor's Theatre.

LYCEUM THEATRE,
DANIEL FROHMAN ..... Manager
HELEN DAUVRAY and her COMEDY COMPANY | A SCRAP OF PAPER.
HELEN DAUVRAY | A SCRAP OF PAPER.
HELEN DAUVRAY | A SCRAP OF PAPER.
A SCRAP OF PAPER.
Under the management of W. R. HAYDEN.

MADISON SQUARE THEATRE.
MR. A. M. PALMER ..... Sole Manager
Evenings at 8:30 and Saturday Matinee at 2.
Sir Charles Young's remarkable play in four acts, entitled
JIM THE PENMAN.
"Beyond doubt the strongest story that has been upon metropolitan boards since the Two Orphans. *World.*

Compliments of the Season.

The Christmas Number of THE MIRROR has been received with universal approval, and its sale has been phenomenal. The letters of commendation and the flattering press notices that have come to hand are too numerous to give in their entirety, but the following, selected at random, will furnish an indication of the pleasure afforded by our holiday number to its vast multitude of readers in this city and elsewhere:

I think the Christmas Number of THE MIRROR is a very charming one indeed, and one that the theatrical profession, as well as the editor and all concerned in its production, should feel very proud of. A. M. PALMER.
THE CASINO, Dec. 18, 1886.

I want to congratulate you on your excellent Christmas Number. It certainly stands away ahead of anything ever done by any dramatic or musical journal. With best wishes, sincerely yours. EDWARD ARONSON.
NEW YORK, Dec. 16, 1886.

The Christmas Number provided me with a full evening's enjoyment yesterday, and I must compliment you upon its make-up. It is an excellent paper in all its departments—contents first-rate, pictures very good, presswork worthy of praise, typography neat, and the abundance of advertisements must gladden your heart. Faithfully yours, JOS. H. TOOKER.

The Christmas Number is an object of surprise and admiration everywhere, and is pronounced a wonderful specimen of dramatic literature. W. F. HARTLEY, Phila.

Wherever actors congregate and theatrical people meet, whether of high or low degree, is heard but one expression of opinion regarding the Christmas MIRROR, and that is praise. Its admirable illustrations, clever stories and beautiful printing make it a gem in the newspaper annals of 1886. It went off the hotel newsstands as soon as displayed. W. L. COSSAR, Chicago.

"Allow me to compliment you, and through you the editor and attaches of the paper you represent, for the splendid Christmas issue of THE MIRROR. Without exception it is the finest piece of dramatic journalism in the land." Such was the manner in which a leading manager expressed himself to me last week. J. W. CARRUTHERS, Rochester.

A splendid number. The pictures and stories are admirable. JOSEPH HAWORTH.

To use the words of Ebeuezer Griffing in Nancy & Co., the Christmas MIRROR "grasps the pastry." Its many readers here are more than delighted with its appearance and the matter contained in it. JAMES A. KELLY, Cleveland.

It receives high praise. It surpasses all previous holiday numbers. The local press is enthusiastic in commendation. OWEN E. BARKER, Taunton, Mass.

The Christmas MIRROR sold immensely here, and its unquestionable superiority to other theatrical journals has been fully demonstrated. W. C. RICH, Portland, Me.

It is a beauty. CHARLES B. EBERT, Parkersburg, W. Va.

It has been greatly admired. JULIETTE M. BABBITT, Washington, D. C.

It is attracting much favorable comment. C. D. CLARKE, Louisville.

The sale was very large here. The issue is away ahead of anything ever attempted in that line. G. A. ELLSWORTH, Haverhill, Mass.

Unquestionably the finest collection of readable literature I ever met. Without disparagement to the other contributors, let me add that Ingersoll's "Life" was a literary gem fit to place among our English classics. J. P. GOODHART, New Haven, Conn.

It is an elegant number and does you credit. JOHN F. TUCKER, City Editor *Register*, Newburgh, N. Y.

Let me congratulate you on the fine Christmas Number. It is wholly admirable and will serve to add new friends and greater success to your paper. E. H TIBBITS, Norwich, Conn.

The universal verdict is that the Christmas MIRROR for 1886 is the most attractive and elaborate yet published. W. D. KINCAID, Allentown, Pa.

Mr. Ingersoll's contribution, though not a poem, is more poetic than the whole lot of poems. Mrs. Fiske's "P. P. Moseley" I consider by far the most entertaining of the prose articles in your Christmas MIRROR. JULIE A. DEKYTHER.

I believe this issue will increase the enviable esteem THE MIRROR has long been held in by the press, public and profession. HARRY C. SMITH, Springfield, Mass.

The illustrations are superb, all of the articles bright and readable, and the number surpasses any noliday publication I ever saw. JAMES M. BERDGE, Lynn, Mass.

In reading Miss E. V. Sheridan's little poem, "The Spell," I saw the people, felt the spell and detected the first odor of the roses. ROLINDE HELEN CAMPBELL, New York.

The Christmas MIRROR arrived on the fast mail this afternoon (19th), and when displayed was pronounced magnificent. H. C. HAILEY, Petersburg, Va.

Pronounced the most elaborate of anything in the line ever seen. E. C. MCDONALD, South Bend, Ind.

The large supply was exhausted in a very short time. Every one was greatly pleased with it. R. C. HULL, Columbus, O.

Was pronounced by every one to be "the finest." It had a large sale here. W. L. BUTLER, Wilmington, Del.

Local dealers report a sale of several hundred extra copies. It seems that THE MIRROR is surpassing itself. I join with a vast army of friends in wishing THE MIRROR a Merry Christmas and a Happy New Year May Peace, Prosperity and Plenty be its gifts. R. W. LOWRY, Indianapolis.

It is undoubtedly the finest thing ever put out by a weekly publication. Besides its beauties from an artistic point, the reading matter is of rare merit. The first lot received did not get as far as the sales counters. J. A. TABER, New Bedford, Mass.

Your Christmas Number is most excellent. I have sent several copies to my friends in England, who I am sure will appreciate it, as we have nothing so good at home. SYLVANUS DAUNCEY, Sec'y Wilson Barrett.

After being in the West since April, the Christmas Number comes like a genuine treat, richly laden as it is with the brainwork of so many metropolitan artists and writers. It is a superb number, and no one can more heartily congratulate you on your success than your quondam co-worker in the field of New York dramatic criticism and news-gathering. J. F. HARLEY, late Dramatic Editor New York *Herald*.

I admire THE MIRROR because of its manly independence and intelligence in treating theatrical affairs and because it presents all the news in good form. Your correspondence I know cannot be surpassed, and I wonder that you have been able to organize a corps so efficient in news-gathering and in writing it up in a style that, in some places, reaches literary merit. I regard THE MIRROR as a great paper, and I tell you so because I know that conscientious and well-intended management is to the labor-worn journalist what a good meal is to the weary and hungry man. W. HARRY MINER, Dramatic Editor Cincinnati *Times Star*.

Every copy was sold during the morning of its arrival, although all the newsdealers sent in extra orders. It contained many good things, but nothing was more enjoyable to me than "A Glance in The Mirror." A merry, merry Christmas and a happy new year to THE MIRROR, its staff, correspondents and readers. HARRY C. FRICHT, Dayton, O.

One of the finest, in fact the finest, issue ever brought out. The newsdealers here sold out their supply before their bundle was opened. W. H. CHAPIN, Olean, N. Y.

A thing of Beauty, with a big B. T. D. MACAVOY, Harrisburg, Pa.

Pronounced the finest paper of the kind that was ever seen in town. It's a daisy, and reflects much credit on those who had it in charge. It met with a ready sale on its arrival. H. E. ROCKWOOD, Milford, Mass.

The Christmas MIRROR is much admired, and acknowledged to have excelled itself. The sale has been large here. Accept my congratulations to the staff and wishes for a still brighter New Year. E. E. DUDLEY, Buffalo.

Everyone is in love with the paper. A. L. GELLERT, Poughkeepsie, N. Y.

Many pleasant things are being said here about it. H. H. LETTENEY, Chelsea, Mass.

The Christmas Number of THE MIRROR is, as a whole, one of the best dramatic papers I ever saw gotten out. EDWIN H. PRICE.

I saw the Christmas MIRROR in Chicago, and read it coming on in the train to New York. It is a splendid number—the best I ever saw. COLONEL JOHN A. MCCAULL.

I never saw so much interesting reading matter put together in one paper in my life. It is a surprise to me how you got it all in. The Christmas Number of the MIRROR was simply excellent. RUDOLPH ARONSON

Your Christmas Number this year is, in my opinion, one of the most elaborate and elegant issues of the kind that ever left the hands of a printer. There is no doubt that it is the handsomest issue of a dramatic journal ever published. J. M. HILL.

It's a very fine paper, and without a doubt the most pleasing publication I've ever read. LEW DOCKSTADER.

The most exquisite edition of anything in the way of a dramatic paper that has ever been issued. ALEXANDER COMSTOCK.

Both the letter-press and the engravings in the Christmas Number of THE MIRROR are worthy of a place in the highest class of literary publications. I predict for the number any amount of success, and it honestly deserves it all. CHARLES N. SCHROEDER.

The Christmas MIRROR is the best number issued since the paper started—or, rather, that I can remember. I intend having the last page of the cover, with the portraits of the actors of the past, framed and hung in the lobby of Harrigan's Park Theatre. MART HANLEY.

New York Star.

THE CHRISTMAS MIRROR.—The Christmas Number of this popular dramatic weekly, published yesterday, reflects the greatest credit on the enterprise and good taste of the editor, Mr. Harrison Grey Fiske. In beauty of illustration, typography and interesting text it will stand up alongside of any of the more pretentious London weeklies, and suffer by comparison with none of them. Its contents, though touching generally on matters pertaining to the dramatic art, are so varied and breezy that the general public will take delight in its pages. Its list of contributors includes the names of all the favorites of the footlights, besides a host of other clever men and women.

New York Mail and Express.

The Christmas Number of THE MIRROR is beautifully covered. The portraits on the back of Edwin Eddy, John McCullough, William E. Burton, Junius Brutus Booth, Edwin Forrest, Edwin L Davenport, Julia Dean, Charlotte Cushman and Matilda Heron, accompanied by copies of autographs, are among the finest work of the kind ever put on paper. The contributors of stories and verses, whose autographs are appended to each contribution, include Robert G. Ingersoll, Howard Paul, Alfred Ayres, A. R. Cazauran, A. J. Dittenhoefer, May Fortescue, Genevieve Ward, Florence Marryat, J. H. Barnes, Hon. A. M. Keiley, Mary H. Fiske, Nat C. Goodwin, Jr., Roland Reed, Nym Crinkle, Lew Dockstader, Henry Arthur Jones, Madeleine Lucette, Fanny Davenport, Milton Nobles, Agnes Robertson, Clay Greene, Ettie Henderson, Earl Marble, H. M. Pitt, Richard Mansfield, etc., besides the editor, Harrison Grey Fiske. Illustrations and humorous items are numerous and the news of the theatres is given as usual.

New York Graphic.

In the holiday issue of THE MIRROR, Mr. Harrison Grey Fiske has produced a memorial copy which is a credit even to the leading dramatic weekly of the United States. Blessed is the editor who can command the brightest intellects among the actors and actresses of the United States to illuminate his columns.

New York Commercial Advertiser.

Following the fashion of the season with other periodicals, the editor of the New York MIRROR has prepared an elaborate and profusely illustrated Christmas Number, to which entertaining articles have been contributed by R. G. Ingersoll, Miss Fortescue, Howard Paul, Florence Marryat, Richard Mansfield, N. C. Goodwin and numerous other persons whose personality alone lends a special interest to their contributions.

New York Daily News.

The Christmas Number of the New York MIRROR is rich in contributions from the theatrical profession, and will greatly interest those who care to know what actors and actresses think and write.

New York Sunday Courier.

The Christmas Number of the New York MIRROR, which is just out, is a handsome and complete publication, and a credit to that reliable dramatic journal. It contains articles from the pens of many well known writers and professionals, and is handsomely illustrated. The New York MIRROR is flourishing.

New York Amusement Gazette.

The Christmas Number of THE MIRROR is a triumph to every one who has had a hand in getting it up. It is a thirty-two page sheet, full of racy contributions from all the clever author-actors on the stage, and the edition has reached the unparalleled number of sixty thousand copies.

New York Star.

The Chrismas Number of THE MIRROR is an elaborate publication in covers of thirty-two pages. Among the contributors are many of the leading actors of the day, whose articles furnish curious glimpses of the mental habits of well-known characters. The number is well illustrated, and is entertaining and valuable.

Brooklyn Eagle.

ACTOR WRITERS.—The Christmas Number of the New York MIRROR is one of the most attractive of holiday publications to those interested in the stage, for most of its contents—its essays, poems, stories and reminiscences—are by actors, critics and professional people, who appear to wield the pen with facility. Among the contributors are Bob Ingersoll, May Fortescue, Genevieve Ward, A. R Cazauran, Nym Crinkle, Florence Marryat, J. H. Barnes, Howard Paul, Dr. Robertson, Fanny Davenport, H. S. Keller, Richard Mansfield, Marie Petravski, Fred Lyster, Carl Wagenlauf, Madeleine Lucette, Henry Arthur Jones, Harrison Grey Fiske, Mary H. Fiske, Cornelius Mathews, Milton Nobles, Lew Dockstader, E. V. Sheridan, Albert Ellery Berg, Sydney Rosenfeld, Roland Reed, Nat Goodwin, Clay M. Greene, Agnes Robertson Boucicault, Ettie Henderson, Alfred Ayres, Howard P. Taylor, H. M. Pitt, Geoffrey Hawley, Earl Marble, Edward E. Kidder, Wilbur F. Watkins, D. D., and T. S. Robertson. The pictures include a page of excellent portraits.

Cincinnati Times Star.

The Christmas Number of THE MIRROR is one of the handsomest and most interesting of all the Christmas publications of the year. It comprises thirty-four pages beautifully printed and elegantly illustrated.

Boston Herald

The Christmas Number of the New York MIRROR contains contributions from over fifty prominent actors and writers, and is by far the finest edition of that paper ever issued. It is profusely illustrated, and presents a handsome typographical appearance.

Springfield Republican.

The Christmas Number of THE MIRROR will prove specially attractive to those interested in the stage and its people. There are stories by Genevieve Ward, May Fortescue, Mary H. Fiske, "Nym Crinkle" and other actors and critics, with brief articles on stage subjects by Fanny Davenport, Nat Goodwin and Howard Paul, and poems by J. H. Barnes. The illustrations are spirited.

Albany Argus

The Christmas Number of the New York MIRROR, the leading dramatic journal of this country, is at hand, and proves to be a notable issue. It is most handsomely illustrated, and contains articles on a wide variety of subjects from persons distinguished as actors, dramatists, journalists and critics. It is made up of thirty-two pages, and each page contains something of particular interest to all persons interested in dramatic art. Under the capable editorial charge of Mr. Harrison Grey Fiske, THE MIRROR is keeping up its reputation of being abreast of the times in matters theatrical, and has the prospect of a long lease of life.

Jersey City Sunday Morning News.

YOU OUGHT TO SEE IT!—The Christmas Number of the New York MIRROR comes to us this week in all the glory of thirty two pages, filled with interesting literary and theatrical matter. It is one of the handsomest papers published in that city, and reflects great credit on the energy and ability of its editor, Mr. H. G. Fiske. It contains articles from the pens of nearly all the leading theatrical people, as well as from representatives of the press, pulpit and bar, and will certainly prove a welcome addition to the holiday literature. Typographically it is a work of art. Mr. Robert G. Moore, of this city, is foreman of THE MIRROR's type-rooms.

Chicago Inter Ocean.

The Christmas Number of the New York MIRROR is as interesting as it is artistic, as elaborate as it is beautifully printed. There are many attractive features to make it a valuable souvenir, not the least being the page of engravings devoted to stars of the past, Booth, Forrest, McCullough, Davenport, Burton, Adams, Julia Dean, Charlotte Cushman and Matilda Heron.

Columbus (O.) Daily Times.

The Christmas Number of THE MIRROR, with thirty-two pages, is the most charming ever issued. It is profusely illustrated and contains a dozen or more of sketches from some of the way-up professional men and women of this age. One page in particular is especially pleasing. It is the one that contains the portraits of McCullough, Forrest, Booth, Burton, E. L Davenport, Eddy, and Julia Dean, Charlotte Cushman and Matilda Heron.

Newburgh (N. Y.) Daily Register.

AN ELEGANT SOUVENIR.—We are in receipt of the Christmas issue of THE MIRROR, a paper published in the Metropolis in the interest of the theatrical profession. This number is made up of thirty-four large pages of sketches from the pens of the leading stars of the stage and illustrated by able artists. It is an elegant souvenir of the holiday season.

Albany Times.

That actors can sometimes write, as well as act, is shown by the fact that the Christmas Number of the New York MIRROR has among its contributors May Fortescue, Genevieve Ward, Fanny Davenport, Jack Barnes, Richard Mansfield, Nat Goodwin, Henry M. Pitt and many others, besides sketches from Robert G. Ingersoll, Howard Paul, Nym Crinkle, Harrison Grey Fiske, etc. These are only names picked out at random from a list that makes THE MIRROR without question the best dramatic paper in a literary point of view ever published in this country.

Lancaster (Pa.) Daily Intelligencer.

The Christmas Number of the New York MIRROR, an excellent dramatic paper, has just made its appearance. It consists of thirty-two pages with a supplement, and is filled with the most interesting reading matter, which was contributed by about fifty actors, actresses, journalists and others. The list includes: R. G. Ingersoll, May Fortescue, Genevieve Ward, Fanny Davenport, Milton Nobles, Lew Dockstader, Nym Crinkle, Roland Reed, Nat Goodwin, Hon. A. M. Keily and others. The illustrated covering is very handsome, and the whole paper is a credit to the publisher.

Nashua (N. H.) Telegraph.

The New York MIRROR has issued an elegant Christmas Number, on the cover of which are fine portraits of Edwin Forrest, E. L. Davenport, Charlotte Cushman, J. B. Booth and other great lights of the theatrical world who have instructed and entertained post-graduates. The number is otherwise attractively illustrated and contains thirty-two pages of matter, every line of which is of deep interest to all who are interested in the stage. It is the leading dramatic newspaper of the country.

Port Jervis Evening Gazette.

In the Christmas Number of the New York MIRROR, a dramatic paper of note, is published the photographs of several favorite actors of twenty-five years ago. Among them is that of Julia Dean Cooper. Many of the older residents of this village will remember her when she was a resident of Port Jervis. She was a great favorite on the stage of the old Bowery Theatre thirty years ago. Her remains are buried in Laurel Grove Cemetery, in, we are informed, an unmarked grave.

Boston Evening Traveller.

The New York MIRROR, the leading dramatic paper in America, always makes a feature of its Christmas Number, and this year it has fairly eclipsed itself. It is a most interesting production, and contains stories, sketches and poems from some of the most prominent actors, critics and dramatists, including Messrs. H. A. Jones, Howard Paul, R. G. Ingersoll, Richard Mansfield, Nym Crinkle, Fred. Lyster, its editor Harrison Grey Fiske, A. R. Cazauran, Mesdames Agnes Robertson Boucicault, Genevieve Ward, Fanny Davenport, May Fortescue, Florence Marryat and others. The illustrations and typographical appearance are also features that go to make up one of the most attractive numbers ever issued by its enterprising and able editor, Mr. Fiske.

Portland (Me.) Eastern Argus.

The Christmas Number of the New York MIRROR is a splendid one. It comprises thirty-two pages, and is filled with handsome engravings and matters of interest to the profession, as well as to the general reader. It is a great number.

Watertown (N. Y.) Times.

THE BEST DRAMATIC PAPER.—The *Times* desires to acknowledge the receipt of the Christmas Number of the New York MIRROR, the leading dramatic newspaper of this country. The number contains thirty-two enlarged pages of miscellaneous contributions, late professional news, and beautifully designed advertisements, all illustrated in THE MIRROR'S most artistic and incomparable style. Charming portraits of past and present stage celebrities are profusely scattered throughout the handsome book, and many of the sketches and poems are by the distinguished stars themselves. Every one interested in the doings of theatrical people—and all who patronize the theatre should be—should become a subscriber to a good dramatic journal. Now is a splendid time to begin, and none better can be found than Harrison Gray Fiske's popular New York MIRROR.

Portland (Me.) Advertiser.

The New York MIRROR issues an elegant holiday edition, of interest to all who like to read about dramatic events in the Metropolis.

Chicago Tribune.

To the Christmas Number of the New York MIRROR Mr. A. R. Cazauran contributes an interesting paper on "A Trinity of Comedians"—John E. Owens, William Warren and Joseph Jefferson. The gift of sympathy upon which Mr. Cazauran lays so much stress is indeed the actor's highest gift, but it is less in harmony with the spirit of this finical age than the analytical and artistic methods of an Irving, a Coquelin or a Jefferson.

Miss Fanny Davenport writes modestly, but not very humorously, upon "My Stage Life." She well says talent, if cultivated with tireless industry, may in time become art, the own sister to genius. "Often in these days of charlatanism," she adds, "I feel like repeating the words of Goethe, 'Would the stage were as a tight rope, that none but skilled artists could venture thereon.'"

"How I Wrote The School for Scandal," is a clever satire by Mr. Arthur Jones, author of Saints and Sinners, on the present methods of play-writing, which make the dramatist a cutter and fitter for the actor. "But suppose," he concludes, "that another School for Scandal were to be produced to-day—suppose it had to take its chance with our present first-night audiences and our present mode of judging a comedy, not by its literature and characterization, but by its deft arrangement of perpetual comic situations—what would be its fate? Would it not go down before the latest flimsy farcical comedy? Who knows? The plague of it is we are not likely to get a second School for Scandal to make the experiment."

Nat Goodwin has an article on "Burlesque," which, besides the good sense it contains, is interesting for the shaft which he aims in the following paragraph at a very prominent target:

"Ye Gods! If the great Robson should walk upon the scene what would he say? He was a man who, when playing burlesque, gave it the tragic power of a Kean combined with the subtle humor of a Burke. That's burlesque—not your athletic young gentleman who is funny from the neck down, who walks on with a leer on his face singing a topical song with allusions to current events—a graduate from the ranks of circus imbecility. No, my dear readers, don't run away with the idea that when you are looking at such stuff it is burlesque. Call it by some other name, but not that. Don't desecrate the names of Jefferson, Fox, Burke and Robson. They were exponents of burlesque. And those were the class of men dear Brougham referred to when he said: 'An actor who can play burlesque can play anything.'"

Gossip of the Town.

Above is presented a portrait of pretty Maud Monroe, who has been playing Mary Wenlock in Youth with the Hedley-Harrison company. The sudden closing of the company throws Miss Monroe out of an engagement. Last season Miss Monroe was with Mme. Janish, and during the tour of the South her dramatic ability and beauty were much dwelt upon by the press.

There will be no concert at the Casino next Sunday night.

Youth closed season in Chicago on Saturday night, and Wright Huntington is in town.

William J Scanlan has put out a standing offer of $5,000 for a good new Irish play.

Mme. P. A. Smith made the principal dresses that are worn in Moths at Wallack's.

John A. Hivling, manager of the Xenia (O.) Opera House, has been in town for a few days.

W. A. Edwards has been appointed manager of the Third Avenue Theatre by H. R. Jacobs.

Henry F. Greene has resigned from the management of the Stranglers of Paris company.

John E. Ince, comedian, has been engaged to support Eben Plympton in Jack, playing Smythe.

Maggie Arlington has gone to Europe to settle up some property. She will return in a few weeks.

At Dockstader's matinées the children are given neat copies of "Robinson Crusoe" as a souvenir.

Henry Miller has been engaged for the production of Held by the Enemy in San Francisco in June.

Lillian Olcott is reported to be figuring for the right to produce Sardou's Crocodile in America.

On Jan. 10 Denman Thompson opens a long engagement at the Fourteenth Street Theatre in The Old Homestead.

Eben Plympton's Jack Company, which is laying idle this week, will resume its season at Norwalk, Conn., on Saturday.

Mlle. Durand, from the Paris Conservatoire, is in the city to engage for emotional, comedy or tragedy, leading or juvenile roles.

Annie Pixley will produce her new play by A. C. Gunter, The Deacon's Daughter, at the Union Square Theatre on April 25.

Charles Overton will sail for Europe early in February in order to secure the leading people for A Great Pink Pearl, to arrange for the author to superintend the production of the piece in this city, and to place Held by the Enemy in England.

W. H. Thomas, of Kansas City, Mo., is in the city booking attractions for his new Ninth Street Theatre, which will be opened on March 7.

William Sweatman, the popular endman, and Howe and Doyle, two very clever clog dancers, have been added to the forces at Dockstader's.

Mary Cahill, well known in Brooklyn musical circles, has kindly consented to appear next Sunday evening at Henrietta Markstein's benefit at the Windsor Theatre.

Arrangements for the Dixey special train to San Francisco next May have been consummated, and the trip will be made from New York to the Pacific slope in eighty hours.

Charles Bowser says that the first performance of Dollars and Dimes on Monday in —— was a gratifying success. He thinks he has a popular "go."

Marjorie's Lovers, Brander Matthews' new play, is being rehearsed at the Madison Square Theatre, and will probably be given at next Thursday's matinee.

Charles Frew plays a part in Over the Garden Wall that is far beneath his abilities, but his acting and wonderful make-up make it stand out prominently.

Harry Rich is getting up a big minstrel company for the road. It will be known as Rich, Wells and Co.'s All-Star Minstrels. The opening will take place about Jan. 10.

Florine Malcolm, who was with E. A. McDowell's company in the West Indies, is writing for *Frank Leslie's Monthly* a series of articles descriptive of the tour.

John P. Savage, late of Den Thompson's and the Bunch of Keys companies, is in the city and out of an engagement. He is a singing comedian with a tenor of good quality.

The Private Secretary company under the management of M. A. Kennedy, will resume the season at Harry Miner's Brooklyn Theatre on Jan. 10.

Robert J. Mantell is stated to receive on an average eight calls a night in Tangled Lives at the Fifth Avenue Theatre. From present appearances the play will have a splendid run.

George F. Hopper, who has been for six years with Harry Miner in various capacities, has been engaged as treasurer of the People's Theatre.

Edward Aronson returned to the city on Thursday last from Louisville and Detroit. He reports the road Erminie company as doing a splendid business in the West.

Addie Cumming and Sydney Drew have been engaged by Kit Clarke for Marguerite Fish's coming tour, in which she will discard the German for her native language.

M. A. Kennedy has received several advantageous offers to remain in New York permanently, but the chances are that he will go out again with The Private Secretary.

Richard Mansfield begins an engagement of three weeks at the Union Square Theatre, Feb. 21. He will probably open in Prince Karl. Next season Mr. Mansfield will have a repertoire of four or five plays.

Miss J. Netterville Monroe is the name of a handsome young lady who appeared at the entertainment of the Teachers' Association in Steinway Hall last Saturday. Her readings and recitations were received with favor.

Edward Taylor is in the city representing Sackett and Wiggins, who have a large interest in low-price theatres in the West. They are building theatres in Chicago, St. Paul and Indianapolis.

Through a mistake the name of George Barrett was put down for the part of Nat Booden in Chatterton at the recent Elks' benefit. Austin Melford, of Mr. Barrett's company, asks us to state that he represented the character.

—On January 1 Harry Miner will sever his connection with Wareing's Hoboken Theatre. Mr. Miner says he is led to this course through the dissatisfaction of certain managers of companies playing at that house.

Gilbert and Sullivan's new opera which is to follow J. W. Keller's Tangled Lives at the Fifth Avenue Theatre will be produced by the McCaull Opera company at the new Chicago Opera House in April next.

A little dramatic sketch, taken from one of Mrs. Frances Hodgson Burnett's stories, will be played in connection with A Great Pink Pearl when that piece is produced in this city the coming Spring.

Passing Shadows, John A. Stevens' new play, will be produced at the People's Theatre on March 14 for a possible run of several weeks, after which a tour of the principal cities will be made. Mr. Stevens does not appear in the play.

Tony Pastor has completed arrangements with Mlle. Phoite, the flying woman, to appear with the three Phoites, on Christmas night, at the Academy of Music. This will be the first appearance of the Phoites in America in ten years.

On May 1 H. S. Taylor will open an Authors' Exchange at his office, No. 23 East Fourteenth street, for the reading and selling of plays for authors. The plays will be securely kept in a safe, and will be read by one of the best stage directors in the country.

A large and attractive programme has been gotten ready for the benefit to be given to the eminent pianiste, Henrietta Markstein, at the Windsor Theatre next Sunday evening. Mayor Grace will preside, and a special feature will be a duet on two Weber grand pianos.

At the Christmas matinee a new sketch will be seen at Dockstader's, entitled Christmas Day in the South; or, A Sable Santa Claus. There will be an immense Christmas tree on the stage loaded with toys, bon-bons, etc., which will be distributed to the children.

Frank L. Perley, formerly press agent for the Barnum and London shows, has been engaged by Harry Miner to take the management of the Newark Theatre. Mr. Perley will begin work next Monday. This latest acquisition gives Mr. Miner three employes who were formerly with Barnum.

William J. Leonard, stage manager of the Haworth Hoodman Blind company, came to town this week to call on his friend, B. A. Baker, at the Fund rooms. He reports good business and Haworth making a fine reputation in the part of Jack Yenlett. The company reopens at New Haven on Christmas Day.

Fred. Warde is making extensive preparations for an elaborate production of Galba, or Gladiator, which will be presented at the Windsor Theatre on Jan. 10. There will be an auxiliary force of 150, besides a grand ballet and a male chorus, while every [illegible] costume will be entirely new.

PROVINCIAL.

BOSTON.

Edwin Booth began his second week at the Boston Theatre in Richard III., following with Macbeth Tuesday, Lear Wednesday, Hamlet Thursday, The Fool's Revenge Friday, Richelieu Saturday afternoon, and Richard III. again on Saturday night. The houses were large during the entire week, steadily increasing as the week advanced, until the houses were literally crammed at both Saturday's performances despite the storm that reigned. Mr. Booth it seems to me has never before acted so well as this season, reaching the acme of his art as he does. The finish is superb as the understanding is complete. Charles Barron as Macduff and Richmond especially created great enthusiasm, Mr. Barron not being an excellent actor, but possessing a host of friends and admirers in Boston. The supporting co. came in for the usual severity of criticism, sometimes with reason, but not always. There was a great deal in the Ophelia of Emma Vaders that was excellent. It was regal by the side of Miss Eastlake's, for instance. And her singing in the mad scene was a feature. It did not breathe of grand opera flourish, conservative methods, and all that sort of thing; but it was homely and full of heart and pathos, nice in voice and intelligent in inflection.

The Mikado had a series of large houses at the Globe Theatre, and deserved them richly, as in some respects it was given better than ever before. Geraldine Ulmar sang well and acted brightly as usual; but the sickness of which we have heard evidently has left her a little fragile, which shows in her looks, but makes her Yum-Yum all the more interesting from the dainty flavor it lends. J. W. Herbert's Ko-Ko grows on me. I was not altogether impressed with it at first; but I thoroughly enjoyed it on the evening I sat through the opera again. Yes, that's all right. I sat through it again and not for the last time either.

Nordeck was the week's attraction at the Park Theatre, with Frank Mayo in the fine role he created.

Harbor Lights at the Boston Museum and Adonis at the Hollis Street Theatre are on the homestretch, respectively.

Lang's Comedy Comiques appeared in a piece called Scheming at the Bijou Theatre, and created no end of fun by extravagance generally. The impersonations of Edward R. Lang were excellent; and some grotesque, awkward dancing, mostly on exits, by Frank O. Brien, were absolutely side-splitting as examples of uproarious horse-play.

Eagle's Nest, as given at the Howard Athenæum by Edwin Arden and his co., proved to be a melodrama of, say, the better order, though a poor co. in it would rattle one's nerves terribly. But it is not a poor co. Mr. Arden personated the hero in a generally creditable manner, avoiding bombastic flourish for the most part, and relying on simple straightforwardness. Evelyn Campbell as the heroine played fairly well, and the low comedy parts of Dibsey and Suse were in the competent hands of Horace James and Jenny Christie.

J. Z. Little appeared in The World at the Windsor, and filled the house as usual. Mr. Little has had the play changed somewhat and made more suited to American audiences, while the shipwreck and raft scenes were made very effective through the personal exertions of Manager Lothrop.

Resumé: What shall we do for items when Dixey shall have taken Adonis to other pastures? At the conclusion of his engagement next Saturday night, a plaster of Paris souvenir representing Adonis with several Cupids looking up at him, will be presented to patrons. The memento is the work of Annie L. Greham.—Isaac B. Rich, proprietor and manager of the Hollis Street Theatre, was married 15, the bride being Miss Pauline Babo, of Boylston street. The couple left for New York at once. They will reside on Columbus avenue, and will be at home Jan. 11 from 2 to 5 and 8 to 10 P. M., and Jan. 18 from 8 to 10 P.M.—William Warren's kindly face looked from a box at the Boston Theatre at The Fool's Revenge, Friday evening. I would like to say here that Mr. Warren is the ideal gentleman in a theatre seat, as he is everywhere indeed. He sits through the play, and is interested always. I have seen him often at the theatre, and never saw him leave till the performance was over; never saw a sneer on his face; never heard him say an unkind word in criticism of any one. He is truly one of the world's gentlemen in every sense of the word.—Maida Craigin receives her friends Sunday afternoons at her Fairfield Street residence.—E. H. Vanderfelt has returned to the cast of Harbor Lights. He was a constant attendant at Edwin Booth's performances last week.—I find the following item in the *Herald:* "Agnes Huntington has been in town several days the past week, during which time she received a number of overtures from prominent people in social and musical circles. Miss Huntington, while in this city, received a generous offer from a large number of the most prominent citizens in Peoria, where the unpleasantness with Manager Foster, of the Ideal Opera co., occurred, tendering her a benefit of two performances, the time to suit herself, and the entertainment to be concerts given by the best musical talent it is possible to procure. In addition to this public testimonial of their sympathy, several gentlemen connected with the Chicago, Burlington and Quincy Railroad placed a handsome private car at her disposal when she left Peoria for New York".—Fred. Stinson was in town last week, arranging for the approaching season at the Hollis Street of Modjeska, who appears in The Chouans 27.—Barrett will bring Rienzi to the Boston Theatre Jan. 19.—In an interview with Frank Mayo in the *Sunday Record*, that actor is represented as saying: "My plans for the present is The Three Guardsmen. Mr. Wilson and myself are at present making several changes in the text, and we are going to modernize a bit. Some new and beautiful scenery is being prepared, and the production will equal any of the play ever seen in this country. The public taste demands fine scenery and fine appointments as well as good acting, and I am progressive enough to give it if I can. Next season perhaps I will play it on the road. Oh, yes, I shall try Shakespeare again by and by. Nordeck is a step in that direction, and perhaps the public will come to see Hamlet and say that it does not bear any resemblance to Davy Crockett, notwithstanding the opinions of some of the critics. I think that an actor should live two lives on the stage: one to please the public and earn money, and the other to please himself and lose money. I have tried both, but at present I am pleasing myself and the public at the same time. If I can continue this work I shall be more than satisfied.—J. W. Randolph has retired from the business managership of the Windsor Theatre, and Dr. G. E. Lothrop has assumed sole control. The theatre is enjoying a great run of prosperity.

NEW ORLEANS.

Last week at the theatres was much better than the preceding, both as regards the excellence of the attractions and the size of the houses. Mrs. Ettie Henderson's Almost a Life was presented by Mr. Bidwell's stock co at the St. Charles Theatre, with the following cast: Jules de Bonneval, Osmond Tearle; Monsiur Manuel, Charles Wheatleigh; Count Ernest Clirnot, Barton Hill; Dr. Saumaise, Hart Conway; Collinett, Luke Martin; Mons. Gerome, Edgar Selden; Mons. Doranche, Lewis Mitchell; Phillipe, Junius B. Booth; Doumat, H.C. Brincker; Berincourt, Samuel B. Rogers; Antoine, Hugh Tenis; Countess Melanie Clairnot, Minnie Conway; Avisie Doranche, May Brookyn; Marchioness de Bonneval, Isabella Waldron; Francine, Emma Maddern; Madelaine, Pauline Duffield. The performance was only another of the company's triumphs. Osmond Tearle was excellent as Jules De Bonneval. Luke Martin as the idiot, Collinett, was horribly realistic. Charles Wheatleigh as Manuel was the usual careful and painstaking artist. Hart Conway, although a little out of his element, did exceedingly well as Dr. Saumaise. The Countess Melanie Clairnot was very well played by Minnie Conway. But the real honors of the performance belong to May Brookyn who gave a most powerful interpretation of Avisie Doranche. Emma Maddern looked very pretty as Francine. Barton Hill, Edgar Selden, J. B. Booth, H. C. Brincker, Isabella Waldron and Pauline Duffield also deserve credit for the able manner in which they assumed their various roles. Almost a Life was very well staged. Opening 19, Our Boys. Christmas Eve and Christmas night, Dot.

Mrs. D. P. Bowers' week at the Academy of Music has been but a repetition of the triumphs that she scored here years ago. On Monday, Tuesday and Wednesday nights and Wednesday matinee Elizabeth was given. Thursday and Friday, Lady Audley's Secret was presented. A double bill, consisting of The Jealous Wife and Lucretia Borgia, was the attraction Saturday night and matinee. At each of these performances Mrs. Bowers was received with marked enthusiasm. At the end of nearly every act she was called before the curtain. The supporting co., led by Joseph Wheelock, is excellent. Mr. Wheelock shared the honor with the star. His defiance of Elizabeth in the third act of that play was the best of the many things I have seen him do. The rest of the male cast was excellent. Special interest was manifested in Fannie Gillette, as she was mentioned early in the season as the probable leading lady for Mr. Bidwell's stock co. The general opinion is that Miss Gillette would have been a most fortunate selection.

Kate Forsythe as Madeleine in her new play Faithful Hearts was the attraction at the Grand Opera House. Faithful Hearts is a nice play, presented a competent co. The result is a thoroughly enjoyable performance. This was Miss Forsythe's first appearance here in an emotional role. She showed herself to be possessed of much ability. Frank Losee was pleasing as Andre Lefevre; likewise Henry Holland as Jean Badel. J. H. Fitzpatrick gave a wolfish performance of David Chamet, the avaricous banker. The ladies of the co. are pretty and wore some beautiful costumes. Louise Rial in Fortune's Fool this week.

Sid C. France and his co. have been making things howl at the Avenue Theatre in a piece called The James Boys. Business fair. Silver Spur next.

Faranti's Theatre is a cold place this kind of weather, but J. J. Dowling and Sadie Hasson managed to draw a nice house every night that they presented Nobody's Claim. This co. remains another week and presents Never Say Die.

Jetties: The usual weekly change was made at Robinson's Dime Museum on Monday.—The advance sale of seats for the Patti concert, 20, was very large.—J. V. Gottschalk, the energetic manager of Kate Forsyth, is from New Orleans. Mr. Gottschalk tells me that business with his star has been thus far very good, and that Faithful Hearts is such a success that Miss Forsyth will soon present it in New York.—Mr. Bidwell very emphatically denies the rumor that he intends resigning the management of his theatres here in favor of C. R. Gardiner.—J. H. Fitzpatrick, of the Kate Forsyth comb., was presented while here with a souvenir programme of Ours, which was played at the St. Charles Theatre some fifteen years ago by the Wyndham Comedy co., with Mr. Fitzpatrick in the cast.—The entire Texas dates of Kate Forsyth have been cancelled.

PHILADELPHIA.

Business at all the houses continued good during the past week. The most pronounced success, so far as indicated by attendance, was achieved at the Walnut Street Theatre by Kate Castleton with her Crazy Patch. The house was literally crowded at every performance, and shouts of laughter, together with numerous recalls, proved the satisfaction of the audiences. Miss Castleton has a winning manner, and her co. is well chosen for the work in hand; but here praise must cease. John T. Raymond for two weeks.

Strange to say, another play that produced considerable laughter was Theodora at the Chestnut Street Theatre. Just why an audience should laugh at one of Sardou's tragedies it is difficult to determine, and possibly it may be as well not to seek too industriously for the reason. Lilian Olcott is certainly entitled to credit for her courage and enterprise, to which we are indebted for the opportunity of seeing this fine play, which, which, while it is not the masterpiece of its author, is sufficiently stamped by his genius to entitle it to a high rank among dramatic works. Realizing how much of money, thought, labor and energy Miss Olcott has bestowed upon this venture, I can only hope it may prove financially successful, and although I cannot bestow praise upon the performance, I will be sparing of condemnation, and will frankly say that the laughter referred to above was not only ungenerous, but unjust, and arose more from the ignorance of the audience than from the incompetency of the actress. Theodora is a great and thrilling play, beautifully staged, and although beyond the capacity of the present co. is well worthy of attention and study. Let us remember that only a phenomenal actress could properly fill such a role, and then receive Miss Olcott with kindly favor, yielding to the energetic woman the encouragement deserved by her enterprise, enjoying all that is good in the performance, and passing lightly o'er her faults. This week The Main Line. May Fortescue 27.

At the Chestnut Street Genevieve Ward in Forget-Me-Not was received with much favor. The part of Stephanie in the hands of a mediocre actress would be a very unpleasant one, but Miss Ward, be her excellent acting, robbed it of its disagreeable features and made it deeply interesting. Her skill and grace exerted a sort of fascination, and pity for a woman struggling even by questionable means to elevate herself drove away all harsher sentiments. In entirely different vein, but none the less praiseworty, was W. H. Vernon's rendition of the role of Sir Horace Welby. He never once forgot that he was a gentleman, nor that he had a matter on hand requiring nice diplomacy, and in the moment of his triumph he was true to his instincts and remembered the foe was a woman. The rest of the small cast was entitled to praise. Robson and Crane for two weeks.

At the Arch Street Theatre Held by the Enemy demonstrated that it was no longer an experiment, but an assured success. There seems to be no exception to the favorable verdict. The play has been much improved since last season. It is in the hands of a thoroughly competent co., and having the further advantages of fine scenery and inspiring incidental music, it is almost certain to be one of the most attractive plays upon the road. This week and next We, Us & Co.

The Mikado has finished its run at McCaull's Opera House, and this week will see the first production in this country of Audran's comic opera, Indiana.

At the Temple Theatre The Little Tycoon still gladdens the public and the manager. It will run into the New Year, and as Phyllis is yet the bird in the bush, no date is announced for the change.

Myra Goodwin in Sis achieved a phenomenal success at the National Theatre. Not only did she crowd the house, but she seemed to make an ardent admirer of everybody who sat in front, and the enthusiasm she evoked was unbounded. Call after call resounded through the house, and the audience seemed unwilling to lose sight of her for a moment. She is undoubtedly a very pleasing soubrette. She possesses a charming figure, lithe and graceful, sings pleasantly, dances admirably and is full of bright good humor and winning ways. She richly merited the favor bestowed upon her. Of her supporting co. especial praise is due to J. W. Groth, who, as Hickory Hawkins, displayed abilities that entitle him to high rank rank as a comedian. This week The Dalys in Vacation. James O'Neill in Monte Cristo 27.

At the Central Theatre Andy Hughes' American and European Novelty co. made a decided hit. The show was excellent and merits especial mention. Among the new attractions offered were George A. Booker and Maude Leigh, whose sketch entitled Assurance was very entertaining, the Archmere Sisters whose charming voices, excellent vocal selections and refined manners entitle them to the highest rank in their profession, and Lola, Sylvester and Lola, whose aerial act could scarcely be excelled. Add to these features many old favorites and it is not surprising that I desire to commend this entertainment. This week The Big Four Specialty co.; Gilmore's Devil's Auction co. 27.

Brief Mention: At Forepaugh's Theatre Ten Nights in a Bar-room has had its fine moral lessons conveyed by an excellent co. to sympathising crowds.—The Lillian Conway Opera co. has given an excellent performance of Fatinitza at the Arch Street Opera House.—At Carncross' Eleventh Street Opera House business remains at high-water mark.—Billy Sweatnam and Joe Hart are to join Dockstader's Minstrels.—The new opera, Mispah, by Fred Eustis and H. J. W. Dam, which was to have been presented 16 at the Chestnut Street Theatre for the benefit of The Journalists' Club, was not ready on time and the presentation was postponed until 21.—Alice Oates is reported as lying seriously ill at her residence of her husband, Samuel P. Watkins, No. 724 North Twentieth street, in this city.—Lillie Hinton is also seriously ill at her home here.—Frank Purley, manager of Bradenburg's Arch Street Museum, goes to Newark to manage Harry Miner's new theatre. Our best wishes go with him.—Manager Fleishman's season with the J. C. Duff Opera co. at the Academy of Music begins Feb. 7 with A Trip to Africa.—The Thalia Theatre, which has been closed for repairs and alterations, will reopen Dec. 25 with one of Mr. Amberg's cos.

BALTIMORE.

From a theatrical point of view the city is woefully quiet. Last week the attendance all around was fair, which is a good deal more than can be said of the weather, for it rained and snowed alternately all the time. About the only ray of sunshine we had was on Thursday, when the Chistmas Number of THE MIRROR broke upon us.

At the Holliday Street Theatre Annie Pixley played a good engagement, appearing all the week in her new play, The Deacon's Daughter. In spite of the bad weather it was, I think, the best engagement she ever played in this city. Somehow or other, I know not why, she has not been thoroughly appreciated here, but this time her audiences were cordial and enthusiastic. On Monday night the original Little Tycoon co. opened to a good-sized house.

W. A. Mestayer and his pretty wife, Theresa Vaughn, were always favorites here, and the attendance at Ford's Opera House last week, in the face of the elements, was a sufficient guarantee that their friends are still loyal and true. We, Us & Co. comes back to us this season the same jovial, ludicrous skit as of old, though somewhat improved. During the first part of the current week an art engagement, under the management of Gaston Benoit, will be given Thursday and the balance of the week, McIntyre and Heath's Minstrels.

The Academy of Music, after a closure of two weeks opened on Monday night with the Thalia Opera co. in Don Cæsar.

Business still continues big at Harris' Masonic Temple Museum, and at the Monday matinee a crowded house was there to see Charles E. McCarthy and his co. in One of the Bravest. Next, Minnie Oscar Gray and W. T. Stephens.

The houses at the Monumental Theatre fell off last week during the engagement of Pat Rooney and his co. This week started in well on Monday night with a big audience, the attraction being the American and European Novelty co. New Year's week, Miaco's Pantomime and Specialty co.

E. T. Stetson in Neck and Neck is drawing well at the Front Street Theatre. Next, Dan A. Kelly and his co.

Christmas Cards: I hear good words on every side about the Christmas MIRROR.—On Thursday night Annie Pixley was presented with a handsome floral design by the Cigarmakers' Union.—George W. Rice, the treasurer of the Monumental Theatre, has bought out the old bill-posting establishment of the late A. T. Houck, and now has the entire field to himself. This, together with his duties at the theatre, keeps him pretty well tied down, so much so in fact, that he was compelled to resign his position as Exalted Leading Knight of Baltimore Lodge No. 7, B. P. O. E. He is an energetic, good fellow, and deserves to succeed.—The Baltimore Oratorio Society announces a performance of The Messiah at Oratorio Hall, Jan. 6.—The Philharmonic Society will give its third concert at Oratorio Hall 22. S. B. Mills will be the pianist.—The Ladies' Vienna Orchestra will appear at the Monumental Theatre 27 and during the week following.—Amateurs will produce Pirates of Penzance in January for a local charity.

CLEVELAND.

Our old friend, Denman Thompson, spent a week with us at the Euclid Avenue Opera House, and extended an invitation to the public to pay him a visit at The Old Homestead, and a large number availed themselves of his courtesy. They did not regret it. The play is pure and enjoyable, and tends to elevate. One comes away feeling better for having seen it. Mr. Thompson is the same Joshua Whitcomb as of yore. He is like an old picture in a new frame, and the frame is admirably adapted to show off the picture to the best advantage.

Arthur Rehan's co. played its first engagement in this city at the Park Theatre presenting Nancy and Co. The Cleveland public will always be glad to see Mr. Rehan when he brings us a co. and play equal to what he put on this past week. Carrie Turner as Nancy Brasher walked right into the hearts of all who saw her. Her acting is superb. The quick changes from comedy to pathos were particularly marked. Harry Hotto's Ebenezer Griffing was capital, and did much toward keeping up a continuous wave of cachination. His make-up very much resembles James Lewis in the same part. The Tippy Brasher of Owen Westfory, and the Young Sikes Stocksiow of Edward Warren were more than excellent, while the remaining characters were all in good hands.

At the Cleveland Theatre Mattie Vickers, supported by Charles S. Rogers and a good co., played Jacquine, and also introduced her new play, by E. A. Locke, entitled Cherub. The scene of the play is laid in the mountains of Pennsylvania, and the character of Cherub much resembles that of M'liss and others of the same ilk. Miss Vickers did the character full justice, introducing several new songs, while Mr. Rogers, as Septimus Washington Gill, a lightning-rod agent, introduced his imitations and specialties, earning several encores.

Lone Pine, a Western drama with the conventional "honest miners," "villain-Chinaman," etc., was the attraction at the People's.

This week we are to have Gus Williams at the Euclid, Richard Mansfield (return; this time at the Park), Lizzie Evans at the Cleveland, and Frank Frayne at the People's.

BROOKLYN.

My Partner has not yet outlived its popularity in Brooklyn judging from the size of the audiences last week at the Grand Opera House. Frank Mayo opened Monday night in Nordeck to fair business. He is to remain a fortnight and will present The Three Guardsmen next week.

At the Brooklyn Theatre Barton Key's Jack co. drew fair business all last week. The comedy made a most favorable impression. Held by the Enemy was presented Monday evening. The audience was of good size. Hoodman Blind will receive its first representation in Brooklyn next week.

Frederick Warde's audiences at the Park Theatre was of fair size and were notably enthusiastic. The star's artistic success was really phenomenal. The Knights in Over the Garden Wall had a successful opening Monday evening. Their new co. is well suited to the work it has to do, but George Monroe is missed from the cast. Next week, Dixey in Adonis.

The Rajah did fairly well at the Criterion last week. Lou a James made his first appearance in Brooklyn as a star, Monday evening, appearing as Virginius. As was expected he gave a finished and consistent rendering of the part, and the excellence of his work was evidently thoroughly appreciated by the audience, which was of good proportions. Marie Wainwright as Virginia shared the honors. During the week Hamlet, Othello, Much Ado, The Merchant of Venice, Katherine and Petruchio and Julius Cæsar are to be presented. Next week, The Kindergarden.

The Big Four co. drew large audiences to Hyde and Behman's Theatre last week. Tony Denier's Humpty Dumpty opened Monday evening to excellent business. The co. is a strong one.

At the Standard Museum Thomas and Watson's Specialty co. had a successful week. A variety organization billed as the New York Casino co. opened Monday to good business. Next week, Alf. and Mamie Wallace.

The Brooklyn Museum had a drawing attraction last week in The Private Tutor, which was succeeded Monday evening by Our Goblins—a piece which was last seen in this city at the Brooklyn Theatre some years ago with Francis Wilson, then comparatively unknown to fame, in the role now played by Benjamin J. Miles.

Items: A large audience attended the second Philharmonic concert at the Academy of Music Saturday evening. Liszt's Legend of St. Elizabeth was presented.—Manfred is to be given by the New York Oratorio Chorus and Damrosch's orchestra Tuesday evening.—A Tin Soldier drew fair business to the Lee Avenue Academy last week. Shadows of a Great City was the attraction Monday evening, and it proved a potent one. Next week, Frederick Warde.—One of the Bravest attracted good audiences to the Novelty Theatre last week. P. F. Baker presented Chris and Lena Monday evening and was greeted by a well filled house. Next week Zozo.—The Shadow Detective, with Daniel A. Kelly as that ubiquitous individual, pleased a succession of large audiences at the Grand Museum. Ranch King opened Monday evening and drew fairly well.

CHICAGO.

The American Opera co. closed what may be termed a successful season of two weeks at the Columbia, but that the management carried away a very great amount of money is a matter of doubt. There was generally plenty of room in all parts of the house, the largest audiences assembling when a favorite artiste appeared and on the occasion of the ministerial visit to see the Bal Costume ballet, to which they were specially invited. Only a half-dozen accepted, of which two were Episcopalians and two Jewish. The other couple were a colored Baptist and a Lutheran. The house was literally packed the night of their visit, and some evil-disposed critics do say that it was one of E. A. Locke's finest advertising schemes. The graduated steps of this clergyman racket were admirably conducted, beginning in Cincinnati, carried to St. Louis, and wound up in Chicago. Be the affair an advertisement or not, the ministers enjoyed the ballet, and said so. The operas given were well put on, and altogether the visit of the American (German) Opera was a popular success. This week Wilson Barrett begins a brief season in his romantic melodrama, Claudian.

The Duff Opera co. concluded a prosperous season of four weeks at McVicker's, appearing the last week in Gasparone, a delightful light opera, most admirably rendered by the very efficient co. This week Denman Thompson in The Old Homestead.

The McCaull Opera co. continues to delight good-sized audiences at the Opera House. Last week was devoted to The Crowing Hen, in which DeWolf Hopper carries off the honors, Louise Parker not being far behind him in making a popular success. This week Don Cæsar, in which Gertrude Griswold will make her American debut as Maritana.

The Carleton Opera co. opened at the Grand in Nanon to a crowded house, and business has been fair throughout the week. The co. has made a special effort to do one opera well, and it must be said that Nanon shows this to be a wise policy. This week Herrmann, the prestidigitateur, will appear after an absence of several years.

Joseph Murphy has been favored with what may be called a popular ovation at Hooley's. The house has been crowded at every performance of Kerry Gow. This week Mr. Murphy will appear in The Donagh, revised and partly rewritten. Next week, Burr's Comic Opera co. in a "Turkish-American operatic satire" called Mixpah.

Youth, a sterling military drama of the approved English type, has been played at the Academy all the week to good business. A strong co. has made it very entertaining. This week the Hanlons in Fantasma.

The Main Line, called a railroad idyl, which made a very good impression on its first production here, found the patrons of the Standard Theatre appreciative. Etta Hawkins made the most favorable impression in the leading role. This week Roland Reed, one of the best of the younger comedians, will be at this house, appearing in Humbug and Cheek, two rather poor pieces, but made tolerable by Reed's clever work.

The People's Theatre does not appear to suffer from any amount of competition at other houses. It has a constituency of its own that invariably brings up the week's receipts to a high average. Last week Kernell's Specialty co. did a good business. This week Hallen and Hart's Ideals will endeavor to please the patrons.

Hoodman Blind, with an effective cast, is to be at the Windsor this week. John A. Stevens 26.

Items: Manager McVicker attached the property of the American Opera co. last week for $2,700 for alleged breach of contract. Bonds were given, and the property released at once.—The Main Line management had an attachment served on it for moneys due, but the matter was amicably arranged.—The benefit to Tracy Titus by the Carleton Opera co., at the Grand, was successful, and a respectable sum was realized. Members of McCaull, Duff and other attractions assisted.—The Patti concerts were events which called out the society and fashionable audiences of the season. There was considerable room in Central Music Hall, however, and some of the musical critics assert that the great songstress has seen her best days. The people were never tired of hearing her, and she graciously responded to many encores. Mme. Scalchi also met with an enthusiastic reception.—The discharge of a number of employees of the American Opera co., chiefly ballet girls, caused a let of rumor about the unsound financial status of the concern; but this is authoritatively denied. William Parry, assistant stage manager, was discharged among others. He feels aggrieved at the charge, incompetency laid to him. He, like all the people connected with the co., was the victim of a cast-iron contract which permitted the management to dispense with him at any time "if found incompetent," and as Mr. Parry has had full charge of some of the greatest operatic stages in the country, the implied slur on his ability to handle the stage work for the American, is felt keenly. Mr. Parry can speak nearly all foreign languages except *German*. Hence —?

CINCINNATI.

Over the Garden Wall, with Mr. and Mrs. George S. Knight as central figures, proved an attractive card last week at Heuck's. George Knight's impersonation of Julius Seltzer is a thoroughly artistic portrayal, and his drunken scene in the second act is simply perfect. The St. Felix Sisters and Charles Frew accorded satisfactory support, and Manager Fennessy completed the good work of the week by mounting the play in artistic style. This week the Duff Opera co. in A Trip to Africa, followed by Siberia 26.

Robson and Crane, with a repertoire embracing Merry Wives of Windsor and Comedy of Errors, were the cards last week at the Grand. The production of the latter play was far more complete in almost every detail, yet the attendance fell off perceptibly when the Comedy of Errors replaced Merry Wives to such an extent in fact, that the latter was put on again for the closing performance 10. Crane's Falstaff was simply perfect both in make-up and acting, and Robson in the minor role of Slender, was for the nonce overshadowed by his clever partner. Selena Fetter and May Waldron were entirely acceptable in their respective roles of Mrs. Ford and Mrs. Page. This week, Evangeline, followed 27 by Maggie Mitchell.

To those patriotically inclined, Herne's Minute Men at Havlin's last week furnished a satisfactory programme. The cast was notably good, embracing some clever people in the persons of James A. and Katherine C. Herne, Frederick Chippendale, James Horne and Ray Briscoe. The latter is not only a beautiful woman, but a thorough artiste as well, and, despite the smallness of her role, found immediate favor with the audiences. The play itself is full of strong situations and cannot fail to score deserved success. This week, Taken from Life, followed 26 by Gus Williams. Marie Prescott underlined Jan. 2.

The vaudeville feature of the Richard J. Riley comb. last week at the People's was decidedly superior to the dramatic part of the entertainment. Business good. This week, Lillie Hall's Burlesque co. in Oxygen. Frank Frayne in Mardo 26.

Between Acts: George J. Weiss, a member of the George C. Boniface Streets of New York comb., is minus $32, cleverly abstracted from his room at Geneva Hotel 15 by some enterprising disciple of Robert Macaire. Messrs. Coyne and Horner, managers of the Grogan's Elevation co., decamped last week, leaving their people with salaries largely in arrears. The majority of the specialty artists of the co. were engaged later in the week by Colonel Savage, of the Buckingham Theatre, Louisville, who defrayed their unsettled expenses and obtained transportation.—A party styling himself Charles McDonald, and claiming to be a theatrical manager, has been jailed here on a charge of obtaining money under false pretences.—Don Ferreyra, who is billed as the Man Flute, is at Kohl and Middleton's Vine Street Museum.—D. B. Hodges put in some very effective work during the week in behalf of the Lillie Hall Burlesque co.—The T. P. W. Minstrels appeared at Heuck's 19.—George Koster, of this city, who has been filling the position of stage machinist for the T. J. Farron Soap Bubble comb., resigned past week and is again at home.—According to a local reporter, who recently interviewed Bob Miles, Turned Up is equally as profitable a card, so far as attendance is concerned as its predecessor, Jack Sheppard, and can be produced at $800 less per week.—The Martha Wren Collins co. is doing a fairly remunerative business in the small towns of Central Kentucky.—The Vine Street Opera House was abruptly closed 16, Manager Charley Smith having left town with a considerable list of unsettled claims. Suit had previously been instituted by W. Clifford Neff, proprietor of the theatre, to dispossess the fugitive manager for non-payment of rent. It is scarcely probable that the house will be reopened as an amusement resort.—Adonis Dixey is being well heralded in Cincinnati, some seventy five or more busts of the popular artist being at present on exhibition throughout the city.—Dixey is booked at the Grand for week of Feb. 21.—Jessie Cleveland, of the Duff Opera co., is a resident of this city, and a graduate of the Cincinnati College of Music.—Gilfeather and Scott's co. at Harris' Museum this week in a Messenger from Jarvis Section, followed by May Blossom 26.

SAN FRANCISCO.

DEC. 14.

The Rat-Catcher has been well received at the California, and now enters upon its second and last week, as Enchantment is in preparation to follow. It will also go a fortnight, thus completing a month's season. It is said the co. will then go to the Grand Opera House at lower prices. The ballet is not as good this year, nor is it so well led. As premieres, Mlles. Vivian, Tagliani and Cappelini are all inferior to De Rosa, while in secondas no improvement is seen over those pretty Allen Sisters. There is no descriptive dance to take the place of "Hush, Little Baby," while the Ballet of Laces cannot compare to that of The Mikado. The scenery, however, is prettier, and the stage-setting more effective. Hubert Wilkie is matchless, and I believe if the world's stage were searched through and through, no man upon it could be found who would better act and sing the part of Lingold. The Morons are great athletes, while Bellac, the necromancer, is as wonderfully clever as his co-worker is beautiful and silent. The attendance is very large thus far.

Edwin Thorne in The Black Flag follows the Kirralfys at the California, if pending arrangements do not fail. Otherwise the Lamb-Jordan-Price co. may open.

Aimee in Mam'zelle reappeared at the Bush Street Theatre last night after an absence of over a twelve-month, to an audience which filled this pretty little house to its utmost. Following come Hoyt's plays, then Herrmann, Carleton Opera co., Roland Reed, Hallen and Hart, Dan Sully, Scanlan and others.

The Vandykes, a new play from the pen of Mark Price did not meet with the success at the Bush, to which it was entitled. New plays rarely do, however. It is a pretty little work and as it is likely to been seen in New York some of these days. I append a synopsis: Henry Vandyke, (Harry Weaver, Jr.) an ex-officer in the Union army, is sent by his physician to Europe in 1870, in search of health. He leaves the management of his property in the hands of his cousin, Clarence Vandyke (M. J. Jordon). Clarence becomes dazzled by the money which passes through his hands, and soon becomes the victim of an accomplished rascal, Herbert Jones (E. J. Buckley). They plunge into all sorts of excesses. Henry, in the meantime, has regained his health in Europe, and while there marries Miss Marion Crawford (Charlotte Tittel), the sister of an old army comrade. Together they return to New York, where Marion encounters Clarence and Jones. The latter knew her in 1864. They were then engaged to be married, and a child was the result of their intimacy. Marion having buried her child, and believing Jones dead, has married Mr. Henry Vandyke. Such is the story of the Vandykes. It resolves itself into war between a repentant woman and two scoundrels. The villain and the avenger meet and produce pistols to aid in the extraction of important papers from each other, and, as is proper, the avenger gets the drop on the villain. The co. play a tour of the interior, returning Jan. 3.

Bartley Campbell's White Slave did well last week at the Alcazar. It was succeeded last night by The Banker's Daughter, which story was well told by the following cast: John Strebelow, Frank Mordaunt; Herold Routledge, Mr. Branscombe; Lawrence Westbrooke, Mr. Thayer; Mr. Babbage; Mr. Russell; George Washington Phipps, George Osbourne; Mr. Brown, L. R. Stockwell; Count De Carozac, J. N. Long; M. Montiblass, Em l Collins; Dr. Watson, George Frader; Jerold, Thomas Bates; Lilian, Isabel Morris; Florence St. Vincent Brown; Eleanor Barry; Mrs. Fanny Holcombe, Imogene Eberly; Lisette, Kate Chester; Mathilie, Daisy Chester. Lights o' London Holiday week, after which it is thought that Charles Reed and Alice Harrison will open Jan. 3 or 10 in Little Jack Sheppard.

Krelling Brothers revived The Robbers last night with Hattie Moore and Harry Gates in the parts played formerly by Helene Dingeon and Arthur Messmer. New scenery and costumes, improved stage machinery, additional faces in the chorus and other agreeable things will characterize the first production next week of Orpheus, in which Hattie Moore will sing the title role and Helene Dingeon do Eurydice.

Coast Drift: Two Zitka cos. are spoken of—one at the Bush and one at the California.—Marcus Henry increases the subscription-list for the German Opera co., which wants $36,000 booked before departure.—The Boston Howard Athenæum co. follows Aimee at the Bush, where Carleton's coming is put off until February. This is well for Carleton, as opera is likely to be overdone in January.—The Alsberg-Morrison party will shortly arrive.—W. C. Coup's horse show departed Wednesday for Honolulu; thence to Australia.—The musical McGibenys are coming and went to appear at the Alcazar in January.—Isabel Morris, it is said, now promises faithfully to go to Australia in January.—Charles Reed didn't shine long at Lew Dockstader's, but I fancy he shone brightly.—The Min[illegible] Wallace co. disbanded. J. J. Wallace has joined Ne[illegible] Boyd co.—Orpheus opens next week at the Tivoli in form of a benefit to Helen Dingeon.—The Winsto[illegible]yke Opera co. is playing at Portland, after a Brit[illegible] Columbia, Puget Sound and Montana tour, the p[illegible] returns to California. Mark Thoil represents the Al[illegible] interest. —The suit brought by Dave Simmons [illegible] Sacramento against Sol Smith Russell, for $209 damag[illegible], by failure to comply with a contract to play at the [illegible] Metropolitan Theatre, in that city, on the 13-14 of N[illegible], has been dismissed as preposterous.—John Magu[illegible]re, the Montana manager, has engaged Georgie Wood[illegible]horpe, Fred. Cooper, Fred. Mayer and Hennessy Leroy[illegible]e for the new stock co., which also includes Lottie Wad[illegible], Maud Bernard, George Wall and E.[illegible] season opened in Butte City 20, with Georgie Woodthorpe as the stellar attraction in her own play, Among the Pines. Mr. Maguire has likewise arranged to play all the Alcazar's attractions. He has also formed a combination with J. P. Howe, the Portland manager, which gives him a clean sweep of the entire Northwest circuit from St. Paul.

ST. LOUIS.

There was an air of burlesque and broad farce at the theatres last week. Evangeline, at the Olympic, made a second visit. May Stembler, as Evangeline, brought her old admirers to the theatre. Irene Verona, as Gabriel, is the possessor of a good voice. George K. Fortescue occupied the stage as much as ever. The co. in general deserve a good notice. W. J. Scanlan this week. Roland Reed, Jan. 3.

The doors of the Grand remained closed all week. The Little Tycoon had been booked, but failed to materialize. Clio this week; Rose Coghlan Jan. 3. Henry Chanfrau as Kit at the People's this week. Frances Bishop in Muggs' Landing Jan. 3.

The Night Owls held carnival at the Standard last week, and did a large business, the S. R. O. being hung in the vestibule almost every evening. Rents-Santley Novelty co. this week.

Keep It Dark, with W. T. Bryant and Lizzie Richmond in the principal roles, drew fairly at Pope's last week. Conried's Gypsy Baron this week; Gus Hill Novelty co. Jan. 3.

The Casino is still drawing good houses.

Cues: George Huer has left Pope's. James Hewitt is now treasurer and has associated with him in the box-office Ed. Michel, of St. Joseph, and they make a good team. Mrs. Sarah A. Taylor, known in the profession and to theatre-goers of the first half of the century as Sarah A. Duff, died here 12. For the last twenty years she had resided with her son, H. C. Taylor, who has charge of the programme for the pooled theatres, Grand and Olympic. The McCullough Club (amateur) presented Money 16 at the Pickwick.

JERSEY CITY AND HOBOKEN.

At the Academy of Music E. T. Stetson and a fair co. did a medium business 13-15 in Neck and Neck. Louis James and Marie Wainwright, supported by an excellent co., followed rest of week in a repertoire consisting of Virginius 16, Merchant of Venice and Katherine and Petruchio 17, and Romeo and Juliet, matinee, Julius Cæsar evening of 18. The business was not up to the desired standard for such excellent performances. Frederic Bryton and his really fine co. opened 20 to a good house in Forgiven and pleased all present. The play is a good one, ably presented and finely staged and costumed. Forgiven remains a week and will be followed 27-29 by Pat Rooney in Pat's Wardrobe.

Items: Mr. Stetson received a severe and unjust attack in one of the local papers here during his engagement; but he compelled its retraction.—William H. Rightmire, J. W. Macready and several other professionals were at the Academy one evening last week.—Harry Harwood's Denver Dan in Forgiven particularly pleased the "gods."

HOBOKEN.

At Wareing's Smith's Uncle Tom co. did a fair business all last week, giving a good performance. He introduces a number of specialties that go far toward lightening up the old chestnut. Preciosa was presented in German, Sunday evening, 19, to an overflowing house.

Daniel E. Bandmann played to average good audiences at Harris'; George C. Boniface 20; One of the Bravest co. 27.

Items: Abbey's Uncle Tom co. will be seen at the Mammoth Rink, South Side, 23.—Uncle John Ellsler has gone to Cleveland to look after his interests in that city.—Manager Hartz, of Cleveland, who was in town last week, says he will be a bidder for the lease of the Opera House next year.—The picture of the Battle of Gettysburg is drawing fairly well at Manager Williams' Grand Central Rink Building.—Advanced prices at the Opera House, last week, seriously crippled Wilson Barrett's business. Our horny-handed sons of toil are adverse to paying $1 50 to see an actor of Barrett's calibre.—The White House billiard and pool room, on Fifth ave. is to be transformed into a variety theatre.—A ladies' toilet room, elegantly furnished, is a convenience lately introduced at the Opera House.—Wilson Barrett made many friends, socially, during his short stay.—Lawrence Barrett will close his present season in St. Paul, Minn.—Wilson Barrett has ordered a huge English Christmas pudding to be forwarded him from London.—Al. G. Field's Minstrels are playing our suburban towns and meeting with fair success.—R. M. Gulick, who has been confined to his bed with illness, is able to be about again.—J. K. Murray, of this city, has joined the Abbott co.—Manager Harris is in town.

ALABAMA.

MOBILE.

Theatre (J. Tannenbaum, manager): Kate Forsyth in Faithful Hearts and Marcelle 10-11. Large and very fashionable audience. Applause liberal throughout, demanding the raising of the curtain frequently. Salsbury's Troubadours drew a fair house 13. For three hours the house was in continuous laughter.

MONTGOMERY.

Opera House (G. F. McDonald, manager): Silver Spur, with Blanche Vaughan and F. D. Montague in the leading roles, to large house 13. Rest of week fair business.

Montgomery Theatre (Jacob Tanenbaum, manager): Salsbury's Troubadours presented The Humming Bird to fair business 14. Baird's Minstrels to small house 15.

Personal: Messrs. F. D. Montague and George D. Barnard, of the Silver Spur co., called on your correspondent and desired to be remembered to THE MIRROR. They have made many friends and a favorable impression on our theatre-goers.

ARKANSAS.

HOT SPRINGS.

Opera House, (L. L. Butterfield, manager): Milton and Dollie Nobles were greeted by a large and enthusiastic audience 13. They presented The Phœnix. Excellent performance all through. Louise Balfe in Dagmar 15-16. Miss Balfe was complimented for her clever emotional acting, and her efforts served to cover the defects of a weak support.

COLORADO.

DENVER.

Frequent rehearsals of late have fitted the Ellsler co. for an admirable performance of Camille, and Saturday night at the Tabor, was the first presentation by the co. which now surrounds the well-known star. Miss Ellsler's Camille deserves to rank with the rest of her successful work. Her death scene is a touching stage picture. Mr. Weston is a good Armand. The other characters are excellently represented. The house was larger than Saturday nights usually call out.

It is an undeniable fact that the shining lights of the McCaull forces are conspicuously absent in the organization which is touring the West. Especially is this noticeable in the female portions; but Messrs. Gaillard and Plunkett, who would honor any of the Colonel's cos. with their presence, are with the co. The operas are being done in pleasing style, notwithstanding the fact that nearly all the people are affected with colds. The Black Hussar was the opening opera, and an audience was present that completely filled the house. Falka was put on last night (Thursday), and will fill out week, which will be financially solid. Lewis Morrison and Celia Alsberg this week. The Florences 27; Grismer-Davies co. Jan. 3.

The same good business is being done at California Hall; but the artists(?) are not worthy of any mention.

Small Talk: The popular MacCartney, of the Tabor box-office, has had his friend, Mr. Mealio, of Omaha, here. Mr. Mealio is an old theatrical manager. He was once manager of the Academy in Omaha, and now looks after the interests of the Exposition there.—Kitty Cheatham was in such a broken-up condition Wednesday night that her part of Minna in the Hussar was taken by Miss Craig, who is ordinarily in the chorus, and who filled the role quite acceptably.—*The Play* has recently been enlarged to twenty-four pages, making as complete a theatre programme as can be shown.

LEADVILLE.

Tabor Opera House (J. H. Cragg, manager): Effie Ellsler played Woman Against Woman to packed houses 13-15 Mr. and Mrs. W. J. Florence Jan. 3-5.

Personal: Manager Cragg is visiting friends and relatives in Louisville.

CONNECTICUT.

HARTFORD.

Opera House (Charles A. Wing, manager): As predicted, the business of McNish, Johnson and Slavin's Minstrels was simply enormous first three nights of last week, the entire house being sold before the rise of the curtain at the opening, and "standing room only" being displayed at each subsequent performance. Frank E. Aiken in Against the Stream filled in remainder of week to fair business. Corinne Merriemakers this week.

Tips: The American Theatre will open Christmas week with Clarke and Radigan's Female Minstrels. R. L. Tayleure, who has acted as treasurer at Jacobs and Proctor's, leaves this week to join Dominick Murray's co. His place will be filled by Frank Lloyd, formerly of the Fifth Avenue Theatre.—Frank McNish was initiated into the mysteries of the local Elks during his engagement here. Advertiser J. H. Decken was also made a member on the same evening. The latter has closed his engagement with Jacobs and Proctor and gone in advance of McNish, Johnson and Slavin.

NEW HAVEN.

New Haven Opera House (Horace Vail, manager): Louis James and Marie Wainwright 13-14. Virginius and Othello were enacted, and the public are unanimous in the belief that Mr. James is a histrion of splendid abilities, and that in his wife he has a supporting foil, capable, intelligent and charming. A Bunch of Keys ju,led to the satisfaction of three audiences 18-19.

Carll's Opera House (P. R. Carll, manager): Miss Fortescue in Frou Frou and Camille gave three performances 18-19. She is a pleasing person of ordinary ability.

Grand Opera House (G. B. Bunnell, manager): Pauline Markham, in a series of plays, drew good houses all week. Bennett and Moulton's Opera co. is the current attraction.

American Theatre: Ida Siddons' Female Minstrels brought all the bald pates on common ground last week. This week the walls will tremble with a piece which has as a title The Boy Tramp; or, The Maniac Mother.

Items: As I predicted in one of my former letters, the Boston Symphony Orchestra concerts have proved a failure from a financial point of view, although many unite in classing their performance very good.—Charles Carll, son of the manager, is at home on a visit to his parents.—Charles H. Day has notified his friends that he will join Forepaugh's ranks next season.

DANBURY.

Opera House (J. S. Taylor, proprietor): The Bennett and Moulton Opera co. pleased good houses last week with The Chimes, Queen's Lace Handkerchief, The Mikado and other works.

DISTRICT OF COLUMBIA.

WASHINGTON.

Rienzi was beautifully mounted and costumed at Albaugh's last week. There was a large and fashionable audience, including the President and friends, on the opening night, and the houses were good all week. The co. was not very well "up" on the first presentation, and all were evidently nervous. It was half after eleven when the curtain finally fell. There was some judicious cutting, and the play ran quite smoothly before the close of the week. Mr. Barrett was, as I think he always is in tragedy, greatly overweighted. David Garrick is the only part I ever saw him in that I at all enjoyed. The following is the cast of Rienzi:

Cola Di Rienzi	Lawrence Barrett
Stephen Colonna	Ben. G. Rogers
John Ursini	Charles M. Collins
Angelo	Charles Welles
Saveli	Frederick Vroom
Frangipanni	Kendall Weston
Torelli	J. W. Albaugh, Jr
Leonardo	J. L. Finney
Iacopo	W. M. Stuart
Camillo	S. E. Sarl ger
Alberti	Charles Koehler
Paolo	J. M. Sturgeon
Claudia	Minna K. Gale
Lady Colonna	Miriam O'Leary

This week Lilian Olcott in Theodora. Next, Little Tycoon

The Thalia Opera co. closed a rather light week's business at the National Saturday evening with The Trumpeter of Saeckingen. Alone in London 27.

Denier's Pantomime co. last week at Harris' to fair houses. This week Peck's Bad Boy. Next, Streets of New York.

May Adams' Burlesque co. at the Dime last week. The World's Representative Specialty co. and Duckstader's Troupe this week.

Miaco's Pantomime and Specialty Troupe is the attraction at Kernan's this week.

Items: The Mendelssohn Quintette Club 14, at Congregational Church drew good houses.—The Wilhelmj Club gave its first concert 17 at the Universalist Church with Mme. Blanche Stone Barton as principal soloist.—W. C. Frye, a brother of Margaret Tanner, has been engaged by Maggie Mitchell for next season.—C. H. Randall, the popular and gentlemanly chief usher at Albaugh's, married Miss Kate Byram 8, and after a very brief wedding trip has settled down to housekeeping.—The Panorama of the Battle of Manassas still attracts large crowds.—Manager Strasburger, I hear, has leased the Skating-Rink, a good-sized building on E near Seventh, and will begin at once to fit it up for a theatre.—Daisy Siddons, a daughter of the late Prof. I. H. Siddons, has been engaged by Lawrence Barrett for the Booth co., which she will join in February.

DELAWARE.

WILMINGTON.

Academy of Music (Smith and Askin, managers): Dan Sully's Corner Grocery, 18; large audience, whose laughing powers were fully tested. Annie Pixley gave an excellent performance of The Deacon's Daughter, 20; well pleased house Coming: Lester and Allen's Minstrels, 23; Claxton-Jewett-Stevenson co., 25; Genevieve Ward, 30.

Grand Opera House (J. K. Baylis, manager): Wilson and Rankin's Minstrels gave a good show, 15; fair business. Moulton and Baker's Black Crook co. played to a large house, 17, and, owing to bad weather, light business, 18. Myra Goodwin, in Sis, pleased a large audience, 20. Wages of Sin, 25. Bennett and Moulton's Opera co, week of 27.

Item: The Bessie Grey Opera co., owing to light business here and along their route, were in financial difficulties at the close of their engagement, 11. A benefit was gotten up at the Opera House, 13, which netted about $400, and enabled the co. to settle obligations and make a new start.

FLORIDA.

JACKSONVILLE.

Park Opera House (J. D. Burbridge, manager): Louise Rial in Fortune's Fool played a return date 14 to moderate house. Barry and Fay 17-18; good houses.

Arena: Black Brothers here all week to light attendance. Town overrun with canvas. Clements and Scribner's this week.

GEORGIA.

AUGUSTA.

Masonic Theatre (Sanford H. Cohen, manager): Zozo 13-14, to fair business. It must be said, however, in all fairness that the troupe is by no means equal to the one that presented the same attraction last season.

MACON.

Zozo to very good business 10-11. Both versions of the play were presented. The Gusher's is decidedly the better, as it materially strengthens the plot. Blanche Curtisse is really beautiful.

ILLINOIS.

PEORIA.

The Grand (Lem H. Wiley, manager): The Boston Ideal Opera co to good house 9-11. Best co. in light opera ever heard here.

Squibs: The Boston Ideals created quite a sensation here in more ways than one. There has been trouble brewing for some time between Manager Foster and Agnes Huntington, which culminated here and ended in the lady leaving the co. The day following the opera of Victor the Blue Stocking, a morning paper came out with a column article against Manager Foster, charging him with insulting Miss Huntington in not allowing her to respond to an encore, and claiming he had done everything to retard her professionally and favor Zelie de Lussan. Mr. Foster has entered suit for $1,000 damages against Miss Huntington, claiming she was the author of the article. The lady has engaged counsel, and says she will bring action against Mr. Foster for her salary up to the end of the season.—At the close of the second act of Adina, Mlle. De Lussen swooned. At the end of ten minutes she was able to go on with her part.—Manager Wiley's card of holiday attractions is a handsome thing in its way.

BLOOMINGTON.

Durley Theatre: Wall Street Bandit, 14; poor house; deserved better.

Opera House: Newell-Wiley Opera co, last week to good business. This week the Dora Wiley Opera co.

Item: The combining of the two opera companies proved anything but harmonious, as each wanted the leading parts.

INDIANA.

INDIANAPOLIS.

Beginning with the holiday arrangements, theatricals are brightening, which is something unusual. At the Grand, 13-14, the T. P. W. Minstrels to big houses. Conried's Gypsy Baron 10-18. The chorus is unusually strong and the principals popular. The opera, though a new one here, at once achieved favor, and the attendance increased. Christmas attraction, Kate Forsyth in Faithful Hearts.

English's held fairly good houses week of 15, Kellar being the attraction. Kellar as a necromancer is without a peer. D'Alvini, the only English Jap on the stage, was as clever a juggler as ever appeared here, but his part is too similar to that of Kellar, and it is on this account that Manager Dobson will lay him off.

The Museum drew the usual houses, but the attraction—Phœa McAllister in Taken from Life—was not up to the standard. This week Richard J. Riley in Ragged Jack.

Elbow Shots: D'Alvini's part of in the Kellar show, being so similar to Kellar's in the slight-of-hand tricks, Manager Dobson was arranging to "rent" him to the Kiralfys', who offered him an advance of fifty per cent. D'Alvini being under a two years contract could not accept an offer direct, and at a late hour objected to a plan, previously agreed to, to go out alone in the Spring under the management of Wilson, of Kansas City. He had lent Dobson his scrap-book about a week previous, and on Saturday demanded it, knowing well that it was in Wilson's hands. It was telegraphed for and immediately expressed. This did not suit the English Jap, and he had issued for Dobson a *capias*, claiming the book or $200. After considerable trouble dia onds were "moistened" and the money produced. He was paid in full to date and signed a receipt though claiming that there was due $200 on salary.—Jessie Hough denies that he is to go out as manager of the Hollywoods. He is merely arranging preliminary matters.—Benj. Tuthill joined the Gypsy Baron co here 18 and will go out in advance.—The manager of the Criterion, who came down from St. Paul to revive the Zoo, lost about $ 000 in less than four weeks.—The Lyra Society (local), will produce Erminie here in February and Erminie and The Mikado in March.—At a special meeting of the Elks, 16, six candidates were initiated.—Several of the T.P W, Minstrels assisted at the Elks' social 12.—Hon. W. E. English will be tendered a banquet by the B. P. O. Elks No. 12, on his return from New York. His election as Grand Exalted Ruler is an honor to the Indianapolis Lodge.—The Brunswick Hotel has been closed, and Charles T. Miller, late of the Bates, will probably re-open it. The Brunswick caught all the second-rate cos.—During the dark seance of the Kellar show Tuesday night an auditor lighted a match in order to see the ghosts and was ejected.—On Thursday a gallery god used a dark lantern so effectively that Kellar dared him to come down to the stage and defend himself. He came not.—A "grapevine" has been received from J. E. Sacket that he will have a house here next season, and is negotiating for the State Buildings now occupied by the State offices.

EVANSVILLE.

Opera House (T. J. Groves, manager): The Basye-Davis Dramatic co. last week, giving a change of play nightly. Good houses. Panic prices. Lilly Clay's Adamless Eden 25; Janauschek, Jan. 3; Minnie Maddern 7 8.

ELKHART.

Buckhn's Opera House (J. L. Brodrick, manager): J. C. Padgett in Long Strike did not draw as large an audience as he deserved 16. The co. left a good impression.

FORT WAYNE.

Masonic Temple (J. N. Simonson, manager): Conried's Opera co. appeared in The Gypsy Baron to a good house 15. Undoubtedly the finest opera performance ever given here. The chorus was strong and the principals were those whose reputations is above mediocre. Laura Bellini made a big hit. Her voice is powerful, clear and sweet, and under perfect control. She at once established herself as a favorite. Harry De Lorme can also be credited with a hit. He is possessed of a tenor voice that at once commands admiration. Jacques Kruger well sustained his reputation as a comedian and kept the audience in good humor. While all due praise has been given the co. there was one thing not at all commendable. The manager of the co. did not wish to put on the special scenery, claiming that it could not be used in one-night stands. Manager Simonson said, "No scenery, no show." The manager protested, but the scenery was put on.—Robert Downing in The Gladiator had a big house 10, and received numerous plaudits for his work as Spartacus. Henry Aveling, his leading man, is also worthy of mention.

IOWA.

DES MOINES.

Grand Opera House: The Ivy Leaf was presented to large and appreciative audiences 15-16. The co. was tendered a reception by Division No. 1 and 2, A. O. H., at their hall after the performance 15. Muggs' Landing 23; Ezra Kendall (return) 27. Lynwood 7-8; B. T. Baker 11-12.

Foster's Opera House: The White Slave was produced to good houses 14-13. Rag Baby comes 23; Richard Mansfield 29-30.

Capital City Opera House: A. R. Wilber's Lyceum co. tested the capacity last week at low prices.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): The Grismer-Davies co. in Called Back 10; fair business. The Howard Athenæum Specialty co. 14; good business. Fine entertainment.

Item: The Christmas Number of THE MIRROR will be for sale at Bushnell's, Main street and at De Haven's, Middle Broadway.

CEDAR RAPIDS.

Opera House (Noxon, Albert and Toomey, managers): Ezra F. Kendall in A Pair of Kids 16; light business. The best of Irish dramas, The Ivy Leaf, 17-18. Fair houses.

KANSAS.

WICHITA.

Turner's Opera House (L. M. Crawford, manager): The Casino Opera co. filled the house 8 11 presenting Chimes of Normandy, Olivette, Fra Diavolo and the Mascotte. Amy Harvey, Jessie Hatcher, Fred. Dixon and George Paxton are clever artists and the only drawback is a competent chorus.

Items: Business at the Museum continues good. Strong holiday bill promised.—Our G. A. R. Hall is to be converted into an "Opera House," to be opened probably, in January.—Manager Daniels, of the Casino co., was at one time on THE MIRROR out-of-town staff.

ATCHISON.

Price's Opera House (L. M. Crawford, manager): Joseph R. Grismer and Phœbe Davies appeared in Called Back. The treat of the season; large audience.

OTTAWA.

Opera House (Samuel Smith, proprietor): Arion Bell Ringers 13-15; fair houses; good entertainment; cheap prices.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Adelaide Moore presented Lady of Lyons 10 to good house. Miss Moore shows considerable emotional power, but her performance is greatly marred by a very defective voice. Charles Bennett being ill, a substitute gave a very indifferent rendering of Claude. Rest of co. did their work well enough. Daly's Vacation picknicked 11; house large. Called Back was presented 14-15. Co. is strong. Joseph R. Grismer as Gilbert Vaughn and Phœbe Davis as Pauline March were excellent, and the other parts were well treated.

Grand Opera House (J. M. Barron, manager): Clio played to good business 13-14. John L. Burleigh was an excellent Fabian, while Sybil Johnstone as Lucio, and Messrs. Johnstone Bennett as Didi and W. McCready as Pietro were particularly good. The ballet was in fine shape. Seenery very fair.

LEAVENWORTH.

Opera House (L. M. Crawford, manager): The Dalys is Vacation to a good house 11. The Dalys are great. The Strangiers of Paris to fair houses 15-16.

Personal: William Daily, Sr., was suffering from a diphtheritic sore throat and tried to struggle through the performance, but gave out during the last act.

MAINE.

PORTLAND.

Theatre: C. A. Gardner in Karl the Peddler 17-18; small houses. Deserved better. The star was decidedly clever. Support good, Emily Kean especially so.

Items. J. J. Levy is in town booming Lawrence Barrett, who appears 24 5.—The *Evening Express* critic is recovering from his recent indisposition.—Mel Higgins shows the biggest advertising and the smallest reading programme to be found in any theatre in the country.

MARYLAND.

HAGERSTOWN.

Academy of Music (E. W. Mealey, manager): Morris' Equine Paradox closed a three nights' engagement to very poor business 15.

MASSACHUSETTS.

LOWELL.

Music Hall (A. V. Partridge, proprietor): Charles A. Gardner in Karl the Peddler struck a blizzard 16, but drew a fair-sized audience. The play does not amount to much, but the star and Emily Kean were very pleasing. The Christmas attraction of the New York All Star Specialty co., and Prof. Bristol's Equescurriculum puts in the following week.

Item: The Dime Museum is rapidly making a fortune for its proprietor. Dr. Lynn's comb. this week. It includes several bright variety performers.

CHELSEA.

Academy of Music (James B. Field, manager): The Kindergarden to fair houses 13-14. The efforts of Stanley Macy, George Bruening, Miss Dinsmore, and in fact every member of the co., kept the house in a roar.

NEW BEDFORD.

Opera House (Frank C. Bancroft, manager): Bunch of Keys 15, kept a large house good-natured. Lizzie May Ulmer in '40 17; very small house. This fine little actress never has drawn the houses here that she deserves.

Items: Louise Pomeroy delivered a lecture at the Opera House Sunday before last. The man who attends to the gas behind the scenes says Miss Pomeroy has all the attributes of a star, even to dissolving into tears when a stage setting does not suit her.—Ullie Akerstrom makes her first appearance here this week.

LYNN.

Music Hall (James F. Rock, manager): Charles A. Gardner in Karl the Peddler 13-14, to small but highly appreciative audiences. Mr. Gardner is the best dialect comedian ever seen here, and is ably supported by a good co. Emily Kean as Mary Atwood divided honors with the star. The talented little lady must have a very poor opinion of this city, as she appeared here last season with Roland Read to a very light house. Gustavus Clark in A Celebrated Case is our Christmas attraction.

Items: Atkinson's Aphrodite co. is resting this week and will resume tour on Christmas night, opening at Salem.—Marie Wainwright has two little daughters living in this city.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): After a vacation of ten days, the Bunch of Keys co. dropped in upon us 15 and attracted a good-sized audience. Lizzie May Ulmer 25.

Items: A newly appointed dramatic correspondent inquired at the office Wednesday night to find out what McNish, Johnson and Slavin's Minstrels were going to play.—Nevarro, Nail and Co. have leased the Central Church and fitted it up as a theatre, which they open the present week. Ten, fifteen and twenty cent prices. Two specialty performances daily.

SALEM.

Mechanics Hall (Andrews, Moulton and Johnson, managers): Kindergarden 16; small audience. Bad weather. Very funny and pleasing entertainment. Aphrodite 25.

HAVERHILL.

Academy of Music (James F. West, manager): Atkinson and Cook's Dramatic co. week of 13; eight performances to large houses. Maude Banks, the star, is a promising actress. Support was fair. Karl the Peddler 24-5.

FITCHBURG.

Opera House (F. A. Currier, manager): Michael Strogoff 13; good house; all pleased.

MICHIGAN.

LANSING.

Opera House (M. J. Buck, manager): Minnie Maddern in Caprice 14. Miss Maddern was called before the curtain after every act. Excellent support. Miss Maddern is rehearsing another play called Mignonette.

GRAND RAPIDS.

Powers Opera House (William H. Powers, manager). Richard Mansfield in Prince Karl 13-14. The young star's first appearance here, and good-sized audiences treated him most cordially. Grace, earnestness and finish—all characterize Mr. Mansfield's work. Support excellent, including such people as Effie Germon, Cyril Scott and Beatrice Cameron. Crowds went to see Fantasma 15-16. Louise Litta in Chispa 17-18; poor houses. E. C. Dobson's banjo solos were good. Hardie-Von-Leer co. 21-25.

Wonderland: John T. Kelly's Variety co. had a successful week and gave a good specialty performance. This week Passion's Slave.

Tips: Smith's has had fair-sized audiences to see a good variety entertainment.—LeGrand's Patent Rights co. has closed and returned to the city.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Mme. Janauschek 13-5 and matinee; presented Meg Merrilies and Mary Stuart to large and appreciative audiences. Rag Baby, 18-18 and matinee, drew good houses.

Olympic Theatre. Week of 13, Cort and Murray's Variety co., introducing some good specialties. Fair business. Week of 20, Charles Stedman's co. in Our Boarding House.

DULUTH.

Grand Opera House (Munger and Markell, managers): The McDowell Comedy co. week of 13, to good business. The fact that a co. can play here for that length of time and not be obliged to walk out of town is in itself a guarantee of the excellence of the performances. The leading lady, Fanny Reeves, is a charming and versatile actress, appearing equally at home in both light comedy and emotional parts. Messrs E. A. McDowell, Edward Bell and Charles M. Vincent also deserve especial mention, the former being a light comedian of no little ability.

MISSOURI.

KANSAS CITY.

Coates: The Dalys in Vacation opened 13 and played three nights. Co. excellent and good house the result.

Gillis: Lewis Morrison and Celia Alsberg opened in Not Guilty 13. Play brought out a co. of the local military. Play very cleverly acted. On Wednesday evening Faust and Marguerite. The Marguerite of Miss Alsberg was very commonplace. Remainder of co. were good, especially Mr. Morrison as Mephisto. Poor house. On Thursday the Grismer-Davis Called Back co. opened and played remainder of week to good house. Co. excellent.

Museum: Two Orphans last week; good houses.

Ninth Street Theatre: Messrs. Judah and Thomas, who will manage this theatre, are working industriously for the opening March 1. The theatre will be a fine-looking building, and it is the intention to fit the interior in a handsome manner. The house will play all the leading attractions at fifteen, twenty-five, thirty-five, fifty and seventy-five cents.

Gossip: W. H. Thomas, associate manager of the Gillis and Coates opera houses, is now in New York, where he will buy scenery, seats, etc., for the new Ninth Street Theatre.—Lizzie Annandale, of Emma Abbott's Opera co., has signed with W. H. Thomas for his light opera season next Summer.—Emma Abbott spent last Sunday in visiting her many Kansas City friends.—Kittie Marcellus, who sang in light opera last summer at the Museum, left last week for Springfield, Mass., where she has an engagement with a comedy co.—T. J. Farron was given a benefit 21 by the Elks.—Emma Abbott's engagement here was a financial success, $7 000 being the week's receipts.—After the falling of the curtain Tuesday night on Vacation Mrs Thomas A. Daly (Lizzie Derious) gave birth to a boy baby.

HANNIBAL.

Park Opera House (J. B. Price, manager): T. J. Farron partly inflated his Soap Bubble 14 Clio, and a ballet of eight poor dancers headed by Mlle. Corsalba, disappointed a good house 16. John A. Stevens Jan. 2.

SEDALIA.

Opera House (H. W. Wood, manager): Genuine satisfaction was afforded two good audiences by Daly's Vacation 16-17. The Dalys had the best second-night house for the same attraction and bill ever known here. Stranglers of Paris 24-25.

ST. JOSEPH.

Tootles's Opera House (R. S. Douglas, manager): Dalys' Vacation co., old favorites, gave a fine performance 9; good business. Called Back, Grismer's version, with Mr. Grismer and strong co. to good house 11. Co. made pronounced success. T. J. Farron with good co. 15-16; to fair business. Mr. Farron is a great favorite. Wednesday night the St. Joseph Elks held social at their club rooms, over which he presided, and most of his co. assisted in the entertainment.

NEBRASKA.

OMAHA.

Opera House (Thomas F. Boyd, manager): Ivy Leaf to good houses 9-11, by Power's well balanced co. The capacity of the house was several times tested during engagement of Emma Abbott's co. 13-17. Rag Baby, 24 25; Effie Ellsler, 27-28.

Exposition Building: Julie-Rive King, assisted by Mlle. Henrietta Schubert in concert, gave a very choice selection to a fair audience 16.

People's Theatre: Beach and Bower's Minstrels to packed houses week of 13.

NEW HAMPSHIRE.

DOVER.

City Opera House (George H. Demerit, manager) Ullie Akerstrom, supported by a good co., played a most successful engagement week of 13. Biggest business ever done here.

Personal: I had the pleasure of meeting Miss Akerstrom, and found her a very interesting young lady. She informs me she has just completed a new play, which she has named Reva, the Gypsy's Daughter. It will be produced in a few weeks.

NEW JERSEY.

TRENTON.

Opera House (John Taylor, manager): Wilson and Rankin's Minstrels drew a fair audience 13. The performance was well received. The Devil's Auction, despite the storm, drew a crowded house 15. John T. Raymond presented The Woman Hater 15. Excellent impression. Frederick Warde 25; John Jennings Comedy co. 27, week; Joseph Polk, Jan. 3.

PATERSON.

Opera House (H. C. Stone, manager): Shadows of a Great City drew fair houses all last week. Romany Rye 23-5.

People's Theatre (A. Philion, manager): Horace Lewis in Monte Cristo and Two Nights in Rome to fair business. This week, N. S. Wood in his hair-raising repertoire. Dad's Girl next week.

PLAINFIELD.

Music Hall (Craig A. Marsh, manager): John T. Raymond appeared in The Woman Hater to an appreciative audience 17.

NEW YORK.

BUFFALO.

Academy of Music (Meech Brothers, managers): Miss Fortescue in Frou-Frou, Gretchen and Sweethearts, 13-15. The English beauty did not prove a great paying attraction. Tony Hart's Donnybrook this week.

Court Street Theatre (H. R. Jacobs, manager): Week of Dec. 13, The Pulse of New York throbbed at a lower rate than is usual at this house. The piece was generally voted not a success. W. C. Cowper's Blackmail this week.

Items: Bennett and Moulton's co. gave a round of comic opera at Bunnell's last week before good-sized audiences. Remain another week.—The Adelphi's business was good last week. Marinelli, the contortionist, who was the feature of the olio, is a wonder.—Among the new arrivals this week are Carl Ashley, Professor Hoffman and Morton and Coleman.—The Academy is having difficulty in filling Christmas week. Janish was originally booked, but closed her season. Tony Hart was then billed, but telegraphs his illness, though he may appear by Thursday. It's not much of a week, anyway.—All of the theatres are feeling the effect of the holidays.

ROCHESTER.

Grand Opera House (Jacobs and Proctor, managers): Blackmail was the attraction all last week, and business was excellent. This week, Monroe and Rice in My Aunt Bridget; next, Davy Crockett.

Grand Opera House (P. H. Lehnen, manager): Kate Claxton, supported by Sara Jewett, appeared in The Two Orphans to medium houses 16-18 Ada Gray, 23-5.

Clinton Opera House: Owing to the illness of Zoe Gayton, no performance was given on Monday night. On Tuesday evening Miss Johnston assumed the role of Mazeppa, and did exceedingly well rest of the week. The French Spy this week.

Casino: Kitty O'Neill's co. did a good business last week. This week, variety, headed by Professor Burton.

Items: Charley Evans, of Parlor Match fame, has been visiting the city and renewing old acquaintance. The Zoe Gayton Mazeppa co. is financially embarassed, the management being in arrears for salaries. The co. was reorganized on the co-operative plan.—Edwin Booth is booked for one performance at the Grand 27. Your representative had a very pleasant chat last week with Mr. Proctor, of Jacobs and Proctor. We found him to be a very pleasing gentleman.

ALBANY.

Leland Opera House (Mrs. R. M. Leland, manageress): The second visit of J. B. Polk in Mixed Pickles was made during the first half of last week, but the welcome was not very cordial so far as the size of the audiences was concerned. The comedy is as amusing as ever, and the few changes made in the cast since last season strengthens it than otherwise. On Thursday evening an unusually large and brilliant audience was assembled to greet Miss Fortescue in Frou-Frou, and nine-tenths at least, it is safe to say, went away disgurted. The performance of the star was almost entirely without commendable features, even being lacking in the intelligence said to be possessed by the lady. The support, with the exception of W. H. Crompton as Brigard, was mediocre. The costumes of the star were, of course, very handsome. Possibly the latter fact may have something to do with the gush that has appeared in several of the provincial newspapers—Buffalo, for instance.

Museum (Jacobs and Proctor, managers): Monroe and Rice in My Aunt Bridget gave a very clever series of performances last week, and drew large audiences. The play, if so it may be styled is made up of clippings from here and there, but gives ample opportunity for the funny work of the two comedians, who were well remembered here from their connection with the Knights last season in Over the Garden Wall. This week brings a great favorite—Edwin Arden in Eagle's Nest.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Kate Claxton played The Two Orphans to a very good house 14. Co. good. Gus Williams in One of the Finest and Oh, What a Night! 17-18; good houses. Co good. This week, Weston Brothers, and Booth Christmas.

Grand Opera House (Jacobs and Proctor, managers): Wilbur's Opera co. played all the week to crowded houses, the standing-room card being hung out nearly every night. Co. banqueted by Alderman Candee Saturday night after the performance. This week, E. F. Mayo in Davy Crockett.

Cal Wagner's Theatre: An excellent variety and minstrel co. drew large audiences last week. This week, Edith Sinclair's co. in A Box of Cash.

SARATOGA.

Minnie Hauk sang in concert to a fine audience 18, the star dividing honors with Chevalier de Kontski, pianist. Mathilde Muellenbach, Signor Spigaroli and Mr. Fox were on the programme, but a cold prevented the last named from appearing. Charles Fratt accompanied in his usually felicitous style.

Managers playing Putnam Music Hall should insist on its being well warmed, for the atmosphere there is invariably most chilling. The usual rumor in regard to putting in modern opera chairs is in circulation; but, as heretofore, the matter will doubtless stop there.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): A Night Off to well filled house 18. Best of satisfaction.

Mem: THE MIRROR will hereafter be found on sale at the news stand of Frank B. Alley (corner Main and Canister streets), together with much else of interest to the profession.

CORTLAND.

Opera House (Warner Rood, manager): Box of Cash 18; good business.

GLOVERSVILLE.

Opera House (A. J. Kasson, manager): Murray and Murphy 17; full house; splendid satisfaction.

ELMIRA.

Opera House (W. E. Bardwell, manager): Roland Reed and co. in Cheek gave a delightful entertainment to good business 13. Margaret Mather in Honeymoon 16; large audience.

OHIO.

COLUMBUS.

Georgie Melnotte's Jockey Minstrels (a local enterprise) appeared to a packed house at the Metropolitan 17, and gave a first-class entertainment for a first performance. The co. contains thirty-five people and is well costumed. The T. P. W. Minstrels had an audience 10 that filled every part of the house except the parquette. House closed till Christmas when Janauschek appears.

At the Grand, Oliver Byron in Across the Continent managed to fill the house at almost every performance. This week Callan-Haley Minstrels.

Items: It is whispered that James G. Miller will next season manage a lady star who has recently made a hit in New York.—The Princeton College Glee Club will concertize at City Hall 29.—George Backus, of the late Janish co., joined Salsbury's Troubadours in Louisville last week.—Harry Whitney, manager of Condemned to Death, is here. The co. will go on the road again.—James B. Stowe, for several years equestrian director for Sells' Brothers, has purchased Mr. O'Key's interest in the M., F. and O. Circus, and the concern will hereafter be known as Miller, Stowe and Freeman's Circus.—Alfred Joel, business manager for Janauschek, and George W. Little, an old Columbus boy, in advance of Walter Standish's Under the Lash co., are in town.—Prof. J. S. Boyer, leader of the orchestra, and Harry E. Rand, treasurer of the Metropolitan, will take a benefit at that house Jan. 20.—T. W. Okey, formerly interested in the management of the Grand and the "Met," and part owner of the M., F. and O. Circus, has left for California, to engage in real estate business.—New arrivals at Schneider's: Lizzie Webber and Thomas Britton, Baby Ewing, Ford and Forrester and Eva Lester. Business good.—Managers Fennessy, of Cincinnati, and Garwood, of Toledo, attended the performance of the Jockey Minstrels 17, and were so well pleased that both booked them.

DAYTON.

The Grand (Reist and Dickson, managers): The New York Casino Opera co. produced Erminie 10 11 to $1,500. A most successful engagement in every respect. Rose Coghlan and one of the best supporting cos. that has been here for years, produced School for Scandal 13 to a medium but unusually brilliant audience. The Sir Peter Teazle of Charles Walcot was a most finished impersonation, and shared equal honors with Miss Coghlan as Lady Teazle. A large and thoroughly disappointed audience attended on The Little Tycoon 15. The T. P. W. Minstrels 16; fair audience. John A. Stevens 17-18 and matinee in A Great Wrong Righted. Panic prices and large audiences.

Cues: Fred Darrell left The Little Tycoon co. here 16 and will join The Evangeline co. in Cincinnati 19. Darrell did not appear with the co. here on account of a misunderstanding with Manager Dunlevy.—Jennie Calef and co. have been here during the past week rehearsing at the Grand preparatory of its opening season at Springfield, (O.) 24-5.

MANSFIELD.

Opera House (Miller and Dittenhoefer, managers): McIntyre and Heath's Minstrels drew small house 13. The Amy Gordon Opera co. engagement of three nights and matinee closed 18 to miserable business. The co. is a good one and deserved better.

Concert: Gilmore's Band gave two concerts 14 in the Congregational Church at which nearly two thousand tickets were sold. Letitia Fritch sang nicely.

ZANESVILLE.

Schultz and Co's Opera House (John Hoge, manager): Pat Rooney drew only a small house 10, when he appeared in Pat's Wardrobe. Rooney's funny style always makes people laugh heartily. Dan Sully brought in his Daddy Nolan 13, showing him to a fair-sized audience. The piece gave general satisfaction. In the second act, where the fun came thick and fast, it was almost impossible to hear what was said on the stage, the laughter was so long and loud. Mr. Sully's quiet, natural acting in the first act was very impressive. It is seldom equalled in the higher walks of the drama. Master Malvey is a cunning chap, and his mischievous pranks created much mirth. Pretty Lillian Calef's admirers bestowed continued applause on her efforts. The T. P. W. Minstrels were not greeted by the usual big house 17.

LIMA.

Faurot Opera House (George E. Rogers, manager): Newton Beers in Lost in London 13; good business. Mr. Beers was excellent as Job Amroyd, and the rest of the co. were efficient; but the play is rather tiresome. The scenery was elegant, the transformation in the last act being simply grand. Only a Farmer's Daughter 16; light house. Marion Abbott made a splendid Madame Laurent. Roland Reed made his first appearance before a Lima audience 18. Business was good. Mr. Reed kept the audience in continuous laughter.

LANCASTER.

Chestnut Street Opera House (H. Wilkiemeyer, manager): McIntyre and Heath's Minstrels gave the first entertainment of the kind in this city since the house opened 16th.

PROVINCIAL.

BOSTON.

Edwin Booth began his second week at the Boston Theatre in Richard III., following with Macbeth Tuesday, Lear Wednesday, Hamlet Thursday, The Fool's Revenge Friday, Richelieu Saturday afternoon, and Richard III. again on Saturday night. The houses were large during the entire week, steadily increasing as the week advanced, until the houses were literally crammed at both Saturday's performances despite the storm that reigned. Mr. Booth it seems to me has never before acted so well as this season, reaching the acme of his art as he does. The finish is superb as the understanding is complete. Charles Barron as Macduff and Richmond especially created great enthusiasm, Mr. Barron not being an excellent actor, but possessing a host of friends and admirers in Boston. The supporting co. came in for the usual severity of criticism, sometimes with reason, but not always. There was a great deal in the Ophelia of Emma Vaders that was excellent. It was regal by the side of Miss Eastlake's, for instance. And her singing in the mad scene was a feature. It did not breathe of grand opera flourish, conservative methods, and all that sort of thing; but it was homely and full of heart and pathos, nice in voice and intelligent in inflection.

The Mikado had a series of large houses at the Globe Theatre, and deserved them richly, as in some respects it was given better than ever before. Geraldine Ulmar sang well and acted brightly as usual; but the sickness of which we have heard evidently has left her a little fragile, which shows in her looks, but makes her Yum-Yum all the more interesting from the dainty flavor it lends. J. W. Herbert's Ko-Ko grows on me. I was not altogether impressed with it at first; but I thoroughly enjoyed it on the evening I sat through the opera again. Yes, that's all right. I sat through it again and not for the last time either.

Nordeck was the week's attraction at the Park Theatre, with Frank Mayo in the fine role he created.

Harbor Lights at the Boston Museum and Adonis at the Hollis Street Theatre are on the homestretch, respectively.

Lang's Comedy Comiques appeared in a piece called Scheming at the Bijou Theatre, and created no end of fun by extravagance generally. The impersonations of Edward R. Lang were excellent; and some grotesque, awkward dancing, mostly on exits, by Frank O. Brien, were absolutely side-splitting as examples of uproarious horse-play.

Eagle's Nest, as given at the Howard Athenæum by Edwin Arden and his co., proved to be a melodrama of, say, the better order, though a poor co. in it would rattle one's nerves terribly. But it is not a poor co. Mr. Arden personated the hero in a generally creditable manner, avoiding bombastic flourish for the most part, and relying on simple straightforwardness. Evelyn Campbell as the heroine played fairly well, and the low comedy parts of Dibsey and Suse were in the competent hands of Horace James and Jenny Christie.

J. Z. Little appeared in The World at the Windsor, and filled the house as usual. Mr. Little has had the play changed somewhat and made more suited to American audiences, while the shipwreck and raft scenes were made very effective through the personal exertions of Manager Lothrop.

Resumé: What shall we do for items when Dixey shall have taken Adonis to other pastures? At the conclusion of his engagement next Saturday night, a plaster of Paris souvenir representing Adonis with several Cupids looking up at him, will be presented to patrons. The memento is the work of Annie L. Gresham.—Isaac B. Rich, proprietor and manager of the Hollis Street Theatre, was married 13, the bride being Miss Pauline Babo, of Boylston street. The couple left for New York at once. They will reside on Columbus avenue, and will be at home Jan. 11 from 2 to 5 and 8 to 10 P. M., and Jan. 18 from 8 to 10 P.M.—William Warren's kindly face looked from a box at the Boston Theatre at The Fool's Revenge, Friday evening. I would like to say here that Mr. Warren is the ideal gentleman in a theatre seat, as he is everywhere indeed. He sits through the play, and is interested always. I have seen him often at the theatre, and never saw him leave till the performance was over; never saw a sneer on his face; never heard him say an unkind word in criticism of any one. He is truly one of the world's gentlemen in every sense of the word.—Maida Craigin receives her friends Sunday afternoons at her Fairfield Street residence.—E. H. Vanderfelt has returned to the cast of Harbor Lights. He was a constant attendant at Edwin Booth's performances last week.—I find the following item in the *Herald:* "Agnes Huntington has been in town several days the past week, during which time she received a number of overtures from prominent people in social and musical circles. Miss Huntington, while in this city, received a generous offer from a large number of the most prominent citizens in Peoria, where the unpleasantness with Manager Foster, of the Ideal Opera co., occurred, tendering her a benefit of two performances, the time to suit herself, and the entertainment to be concerts given by the best musical talent it is possible to procure. In addition to this public testimonial of their sympathy, several gentlemen connected with the Chicago, Burlington and Quincy Railroad placed a handsome private car at her disposal when she left Peoria for New York"—Fred. Stinson was in town last week, arranging for the approaching season at the Hollis Street of Modjeska, who appears in The Chouans 27.—Barrett will bring Rienzi to the Boston Theatre Jan. 17.—In an interview with Frank Mayo in the *Sunday Record*, that actor is represented as saying: "My plans for the present is The Three Guardsmen. Mr. Wilson and myself are at present making several changes in the text, and we are going to modernize a bit. Some new and beautiful scenery is being prepared, and the production will equal any of the play ever seen in this country. The public taste demands fine scenery and fine appointments as well as good acting, and I am progressive enough to give it if I can. Next season perhaps I will play it on the road. Oh, yes, I shall try Shakespeare again by and by. Nordeck is a step in that direction, and perhaps the public will come to see Hamlet and say that it does not bear any resemblance to Davy Crockett, notwithstanding the opinions of some of the critics. I think that an actor should live two lives on the stage: one to please the public and earn money, and the other to please himself and lose money. I have tried both, but at present I am pleasing myself and the public at the same time. If I can continue this work I shall be more than satisfied.—J. W. Randolph has retired from the business managership of the Windsor Theatre, and Dr. G. E. Lothrop has assumed sole control. The theatre is enjoying a great run of prosperity.

NEW ORLEANS.

Last week at the theatres was much better than the preceding, both as regards the excellence of the attractions and the size of the houses. Mrs. Ettie Henderson's Almost a Life was presented by Mr. Bidwell's stock co at the St. Charles Theatre, with the following cast: Jules de Bonneval, Osmond Tearle; Monsiur Manuel, Charles Wheatleigh; Count Ernest Clirnot, Barton Hill; Dr. Saumaise, Hart Conway; Collinett, Luke Martin; Mons. Gerome, Edgar Selden; Mons. Doranche, Lewis Mitchell; Phillipe, Junius B. Booth; Doumat, H.C. Brincker; Berincourt, Samuel B. Rogers; Antoine, Hugh Tenis; Countess Melanie Clairnot, Minnie Conway; Avisie Doranche, May Brookyn; Marchioness de Bonneval, Isabella Waldron; Francine, Emma Maddern; Madelaine, Pauline Duffield. The performance was only another of the company's triumphs. Osmond Tearle was excellent as Jules De Bonneval. Luke Martin as the idiot, Collinett, was horribly realistic. Charles Wheatleigh as Manuel was the usual careful and painstaking artist. Hart Conway, although a little out of his element, did exceedingly well as Dr. Saumaise. The Countess Melanie Clairnot was very well played by Minnie Conway. But the real honors of the performance belong to May Brookyn, who gave a most powerful interpretation of Avisie Doranche. Emma Maddern looked very pretty as Francine. Barton Hill, Edgar Selden, J. B. Booth, H. C. Brincker, Isabella Waldron and Pauline Duffield also deserve credit for the able manner in which they assumed their various roles. Almost a Life was very well staged. Opening 19, Our Boys. Christmas Eve and Christmas night, Dot.

Mrs. D. P. Bowers' week at the Academy of Music has been but a repetition of the triumphs that she scored here years ago. On Monday, Tuesday and Wednesday nights and Wednesday matinee Elizabeth was given. Thursday and Friday, Lady Audley's Secret was presented. A double bill, consisting of The Jealous Wife and Lucretia Borgia, was the attraction Saturday night and matinee. At each of these performances Mrs. Bowers was received with marked enthusiasm. At the end of nearly every act she was called before the curtain. The supporting co., led by Joseph Wheelock, is excellent. Mr. Wheelock shared the honor with the star. His defiance of Elizabeth in the third act of that play was the best of the many things I have seen him do. The rest of the male cast was excellent. Special interest was manifested in Fannie Gillette, as she was mentioned early in the season as the probable leading lady for Mr. Bidwell's stock co. The general opinion is that Miss Gillette would have been a most fortunate selection.

Kate Forsythe as Madeleine in her new play Faithful Hearts was the attraction at the Grand Opera House. Faithful Hearts is a nice play, presented a competent co. The result is a thoroughly enjoyable performance. This was Miss Forsythe's first appearance here in an emotional role. She showed herself to be possessed of much ability. Frank Losee was pleasing as Andre Lafevre; likewise Henry Holland as Jean Badel. J. H. Fitzpatrick gave a wolfish performance of David Chanet, the avaricous banker. The ladies of the co. are pretty and wore some beautiful costumes. Louise Rial in Fortune's Fool this week.

Sid C. France and his co. have been making things howl at the Avenue Theatre in a piece called The James Boys. Business fair. Silver Spur next.

Faranti's Theatre is a cold place this kind of weather, but J. J. Dowling and Sadie Hasson managed to draw a nice house every night that they presented Nobody's Claim. This co. remains another week and presents Never Say Die.

Jetties: The usual weekly change was made at Robinson's Dime Museum on Monday.—The advance sale of seats for the Patti concert, 30, was very large.—J. V. Gottschalk, the energetic manager of Kate Forsyth, is from New Orleans. Mr. Gottschalk tells me that business with his star has been thus far very good, and that Faithful Hearts is such a success that Miss Forsyth will soon present it in New York.—Mr. Bidwell very emphatically denies the rumor that he intends resigning the management of his theatres here in favor of C. R. Gardiner.—J. H. Fitzpatrick, of the Kate Forsyth comb., was presented while here with a souvenir programme of Ours, which was played at the St. Charles Theatre some fifteen years ago by the Wyndham Comedy co., with Mr. Fitzpatrick in the cast.—The entire Texas dates of Kate Forsyth have been cancelled.

PHILADELPHIA.

Business at all the houses continued good during the past week. The most pronounced success, so far as indicated by attendance, was achieved at the Walnut Street Theatre by Kate Castleton with her Crazy Patch. The house was literally crowded at every performance, and shouts of laughter, together with numerous recalls, proved the satisfaction of the audiences. Miss Castleton has a winning manner, and her co. is well chosen for the work in hand; but here praise must cease. John T. Raymond for two weeks.

Strange to say, another play that produced considerable laughter was Theodora at the Chestnut Street Theatre. Just why an audience should laugh at one of Sardou's tragedies it is difficult to determine, and possibly it may be as well not to seek too industriously for the reason. Lilian Olcott is certainly entitled to credit for her courage and enterprise, to which we are indebted for the opportunity of seeing this fine play, which, which, while it is not the masterpiece of its author, is sufficiently stamped by his genius to entitle it to a high rank among dramatic works. Realizing how much of money, thought, labor and energy Miss Olcott has bestowed upon this venture, I can only hope it may prove financially successful, and although I cannot bestow praise upon the performance, I will be sparing of condemnation, and will frankly say that the laughter referred to above was not only ungenerous, but unjust, and arose more from the ignorance of the audience than from the incompetency of the actress. Theodora is a great and thrilling play, beautifully staged, and although beyond the capacity of the present co. is well worthy of attention and study. Let us remember that only a phenomenal actress could properly fill such a role, and then receive Miss Olcott with kindly favor, yielding to the energetic woman the encouragement deserved by her enterprise, enjoying all that is good in the performance, and passing lightly o'er her faults. This week The Main Line. May Fortescue 27.

At the Chestnut Street Genevieve Ward in Forget-Me-Not was received with much favor. The part of Stephanie in the hands of a mediocre actress would be a very unpleasant one, but Miss Ward, be her excellent acting, robbed it of its disagreeable features and made it deeply interesting. Her skill and grace exerted a sort of fascination, and pity for a woman struggling even by questionable means to elevate herself drove away all harsher sentiments. In entirely different vein, but none the less praiseworty, was W. H. Vernon's rendition of the role of Sir Horace Welby. He never once forgot that he was a gentleman, nor that he had a matter on hand requiring nice diplomacy, and in the moment of his triumph he was true to his instincts and remembered the foe was a woman. The rest of the small cast was entitled to praise. Robson and Crane for two weeks.

At the Arch Street Theatre Held by the Enemy demonstrated that it was no longer an experiment, but an assured success. There seems to be no exception to the favorable verdict. The play has been much improved since last season. It is in the hands of a thoroughly competent co., and having the further advantages of fine scenery and inspiring incidental music, it is almost certain to be one of the most attractive plays upon the road. This week and next We, Us & Co.

The Mikado has finished its run at McCaull's Opera House, and this week will see the first production in this country of Audran's comic opera, Indiana.

At the Temple Theatre The Little Tycoon still gladdens the public and the manager. It will run into the New Year, and as Phyllis is yet the bird in the bush, no date is announced for the change.

Myra Goodwin in Sis achieved a phenomenal success at the National Theatre. Not only did she crowd the house, but she seemed to make an ardent admirer of everybody who sat in front, and the enthusiasm she evoked was unbounded. Call after call resounded through the house, and the audience seemed unwilling to lose sight of her for a moment. She is undoubtedly a very pleasing soubrette. She possesses a charming figure, lithe and graceful, sings pleasantly, dances admirably and is full of bright good humor and winning ways. She richly merited the favor bestowed upon her. Of her supporting co. especial praise is due to J. W. Grath, who, as Hickory Hawkins, displayed abilities that entitle him to high rank as a comedian. This week The Dalys in Vacation. James O'Neill in Monte Cristo 27.

At the Central Theatre Andy Hughes' American and European Novelty co. made a decided hit. The show was excellent and merits especial mention. Among the new attractions offered were George A. Booker and Maude Leigh, whose sketch entitled Assurance was very entertaining, the Archmere Sisters whose charming voices, excellent vocal selections and refined manners entitle them to the highest rank in their profession, and Lola, Sylvester and Lola, whose aerial act could scarcely be excelled. Add to these features many old favorites and it is not surprising that I desire to commend this entertainment. This week The Big Four Specialty co.; Gilmore's Devil's Auction co. 27.

Brief Mention: At Forepaugh's Theatre Ten Nights in a Bar-room has had its fine moral lessons conveyed by an excellent co. to sympathising crowds.—The Lillian Conway Opera co. has given an excellent performance of Fatinitza at the Arch Street Opera House.—At Carncross' Eleventh Street Opera House business remains at high-water mark.—Billy Sweatnam and Joe Hart are to join Dockstader's Minstrels.—The new opera, Mispah, by Fred Eustis and H. J. W. Dam, which was to have been presented 16 at the Chestnut Street Theatre for the benefit of The Journalists' Club, was not ready on time and the presentation was postponed until 21.—Alice Oates is reported as lying seriously ill at her residence of her husband, Samuel P. Watkins, No. 724 North Twentieth street, in this city.—Lillie Hinton is also seriously ill at her home here.—Frank Purley, manager of Bradenburg's Arch Street Museum, goes to Newark to manage Harry Miner's new theatre. Our best wishes go with him.—Manager Fleishman's season with the J. C. Duff Opera co. at the Academy of Music begins Feb. 7 with A Trip to Africa.—The Thalia Theatre, which has been closed for repairs and alterations, will reopen Dec. 25 with one of Mr. Amberg's cos.

BALTIMORE.

From a theatrical point of view the city is woefully quiet. Last week the attendance all around was fair, which is a good deal more than can be said of the weather, for it rained and snowed alternately all the time. About the only ray of sunshine we had was on Thursday, when the Chistmas Number of THE MIRROR broke upon us.

At the Holliday Street Theatre Annie Pixley played a good engagement, appearing all the week in her new play, The Deacon's Daughter. In spite of the bad weather it was, I think, the best engagement she ever played in this city. Somehow or other, I know not why, she has not been thoroughly appreciated here, but this time her audiences were cordial and enthusiastic. On Monday night the original Little Tycoon co. opened to a good-sized house.

W. A. Mestayer and his pretty wife, Theresa Vaughn, were always favorites here, and the attendance at Ford's Opera House last week, in the face of the elements, was a sufficient guarantee that their friends are still loyal and true. We, Us & Co. comes back to us this season the same jovial, ludicrous skit as of old, though somewhat improved. During the first part of the current week an art engagement, under the management of Gaston Benoit, will be given Thursday and the balance of the week, McIntyre and Heath's Minstrels.

The Academy of Music, after a closure of two weeks opened on Monday night with the Thalia Opera co. in Don Cæsar.

Business still continues big at Harris' Masonic Temple Museum, and at the Monday matinee a crowded house was there to see Charles E. McCarthy and his co. in One of the Bravest. Next, Minnie Oscar Gray and W. T. Stephens.

The houses at the Monumental Theatre fell off last week during the engagement of Pat Rooney and his co. This week started in well on Monday night with a big audience, the attraction being the American and European Novelty co. New Year's week, Miaco's Pantomime and Specialty co.

E. T. Stetson in Neck and Neck is drawing well at the Front Street Theatre. Next, Dan A. Kelly and his co.

Christmas Cards: I hear good words on every side about the Christmas MIRROR.—On Thursday night Annie Pixley was presented with a handsome floral design by the Cigarmakers' Union.—George W. Rice, the treasurer of the Monumental Theatre, has bought out the old bill-posting establishment of the late A. T. Houck, and now has the entire field to himself. This, together with his duties at the theatre, keeps him pretty well tied down, so much so in fact, that he was compelled to resign his position as Exalted Leading Knight of Baltimore Lodge No. 7, B. P. O. E. He is an energetic, good fellow, and deserves to succeed.—The Baltimore Oratorio Society announces a performance of The Messiah at Oratorio Hall, Jan. 6.—The Philharmonic Society will give its third concert at Oratorio Hall 22. S. B. Mills will be the pianist.—The Ladies' Vienna Orchestra will appear at the Monumental Theatre 27 and during the week following.—Amateurs will produce Pirates of Penzance in January for a local charity.

CLEVELAND.

Our old friend, Denman Thompson, spent a week with us at the Euclid Avenue Opera House, and extended an invitation to the public to pay him a visit at The Old Homestead, and a large number availed themselves of his courtesy. They did not regret it. The play is pure and enjoyable, and tends to elevate. One comes away feeling better for having seen it. Mr. Thompson is the same Joshua Whitcomb as of yore. He is like an old picture in a new frame, and the frame is admirably adapted to show off the picture to the best advantage.

Arthur Rehan's co. played its first engagement in this city at the Park Theatre presenting Nancy and Co. The Cleveland public will always be glad to see Mr. Rehan when he brings us a co. and play equal to what he put on this past week. Carrie Turner as Nancy Brasher walked right into the hearts of all who saw her. Her acting is superb. The quick changes from comedy to pathos were particularly marked. Harry Hotto's Ebenezer Griffing was capital, and did much toward keeping up a continuous wave of cachination. His make-up very much resembles James Lewis in the same part. The Tippy Brasher of Owen Westfory, and the Young Sikes Stockslow of Edward Warren were more than excellent, while the remaining characters were all in good hands.

At the Cleveland Theatre Mattie Vickers, supported by Charles S. Rogers and a good co., played Jacquine, and also introduced her new play, by E. A. Locke, entitled Cherub. The scene of the play is laid in the mountains of Pennsylvania, and the character of Cherub much resembles that of M'liss and others of the same ilk. Miss Vickers did the character full justice, introducing several new songs, while Mr. Rogers, as Septimus Washington Gill, a lightning-rod agent, introduced his imitations and specialties, earning several encores.

Lone Pine, a Western drama with the conventional "honest miners," "villain-Chinaman," etc., was the attraction at the People's.

This week we are to have Gus Williams at the Euclid, Richard Manasfeld (return; this time at the Park), Lizzie Evans at the Cleveland, and Frank Frayne at the People's.

BROOKLYN.

My Partner has not yet outlived its popularity in Brooklyn judging from the size of the audiences last week at the Grand Opera House. Frank Mayo opened Monday night in Nordeck to fair business. He is to remain a fortnight and will present The Three Guardsmen next week.

At the Brooklyn Theatre Barton Key's Jack co. drew fair business all last week. The comedy made a most favorable impression. Held by the Enemy was presented Monday evening. The audience was of good size. Hoodman Blind will receive its first representation in Brooklyn next week.

Frederick Warde's audiences at the Park Theatre was of fair size and were notably enthusiastic. The star's artistic success was really phenomenal. The Knights in Over the Garden Wall had a successful opening Monday evening. Their new co. is well suited to the work it has to do, but George Monroe is missed from the cast. Next week, Dixey in Adonis.

The Rajah did fairly well at the Criterion last week. Lou a James made his first appearance in Brooklyn as a star, Monday evening, appearing as Virginius. As was expected he gave a finished and consistent rendering of the part, and the excellence of his work was evidently thoroughly appreciated by the audience, which was of good proportions. Marie Wainwright as Virginia shared the honors. During the week Hamlet, Othello, Much Ado, The Merchant of Venice, Katherine and Petruchio and Julius Cæsar are to be presented. Next week, The Kindergarden.

The Big Four co. drew large audiences to Hyde and Behman's Theatre last week. Tony Denier's Humpty Dumpty opened Monday evening to excellent business. The co. is a strong one.

At the Standard Museum Thomas and Watson's Specialty co. had a successful week. A variety organization billed as the New York Casino co. opened Monday to good business. Next week, Alf. and Mamie Wallace.

The Brooklyn Museum had a drawing attraction last week in The Private Tutor, which was succeeded Monday evening by Our Goblins—a piece which was last seen in this city at the Brooklyn Theatre some years ago with Francis Wilson, then comparatively unknown to fame, in the role now played by Benjamin J. Miles.

Items: A large audience attended the second Philharmonic concert at the Academy of Music Saturday evening. Liszt's Legend of St. Elizabeth was presented.—Manfred is to be given by the New York Oratorio Chorus and Damrosch's orchestra Tuesday evening.—A Tin Soldier drew fair business to the Lee Avenue Academy last week. Shadows of a Great City was the attraction Monday evening, and it proved a potent one. Next week, Frederick Warde.—One of the Bravest attracted good audiences to the Novelty Theatre last week. P. P. Baker presented Chris and Lena Monday evening and was greeted by a well filled house. Next week Zozo.—The Shadow Detective, with Daniel A. Kelly as that ubiquitous individual, pleased a succession of large audiences at the Grand Museum. Ranch King opened Monday evening and drew fairly well.

CHICAGO.

The American Opera co. closed what may be termed a successful season of two weeks at the Columbia, but that the management carried away a very great amount of money is a matter of doubt. There was generally plenty of room in all parts of the house, the largest audiences assembling when a favorite artiste appeared and on the occasion of the ministerial visit to see the Bal Costume ballet, to which they were specially invited. Only a half-dozen accepted, of which two were Episcopalians and two Jewish. The other couple were a colored Baptist and a Lutheran. The house was literally packed the night of their visit, and some evil-disposed critics do say that it was one of E. A. Locke's finest advertising schemes. The graduated steps of this clergyman racket were admirably conducted, beginning in Cincinnati, carried to St. Louis, and wound up in Chicago. Be the affair an advertisement or not, the ministers enjoyed the ballet, and said so. The operas given were well put on, and altogether the visit of the American (German) Opera was a popular success. This week Wilson Barrett begins a brief season in his romantic melodrama, Claudian.

The Duff Opera co. concluded a prosperous season of four weeks at McVicker's, appearing the last week in Gasparone, a delightful light opera, most admirably rendered by the very efficient co. This week Denman Thompson in The Old Homestead.

The McCaull Opera co. continues to delight good-sized audiences at the Opera House. Last week was devoted to The Crowing Hen, in which DeWolf Hopper carries off the honors, Louise Parker not being far behind him in making a popular success. This week Don Cæsar, in which Gertrude Griswold will make her American debut as Maritana.

The Carleton Opera co. opened at the Grand in Nanon to a crowded house, and business has been fair throughout the week. The co. has made a special effort to do one opera well, and it must be said that Nanon shows this to be a wise policy. This week Herrmann, the prestidigitateur, will appear after an absence of several years.

Joseph Murphy has been favored with what may be called a popular ovation at Hooley's. The house has been crowded at every performance of Kerry Gow. This week Mr. Murphy will appear in The Donagh, revised and partly rewritten. Next week, Burr's Comic Opera co. in a "Turkish-American operatic satire" called Mizpah.

Youth, a sterling military drama of the approved English type, has been played at the Academy all the week to good business. A strong co. has made it very entertaining. This week the Hanlons in Fantasma.

The Main Line, called a railroad idyl, which made a very good impression on its first production here, found the patrons of the Standard Theatre appreciative. Etta Hawkins made the most favorable impression in the leading role. This week Roland Reed, one of the best of the younger comedians, will be at this house, appearing in Humbug and Cheek, two rather poor pieces, but made tolerable by Reed's clever work.

The People's Theatre does not appear to suffer from any amount of competition at other houses. It has a constituency of its own that invariably brings up the week's receipts to a high average. Last week Kernell's Specialty co. did a good business. This week Hallen and Hart's Ideals will endeavor to please the patrons.

Hoodman Blind, with an effective cast, is to be at the Windsor this week. John A. Stevens 26.

Items: Manager McVicker attached the property of the American Opera co. last week for $2,700 for alleged breach of contract. Bonds were given, and the property released at once.—The Main Line management had an attachment served on it for moneys due, but the matter was amicably arranged.—The benefit to Tracy Titus by the Carleton Opera co., at the Grand, was successful, and a respectable sum was realized. Members of McCaull, Duff and other attractions assisted.—The Patti concerts were events which called out the society and fash onable audiences of the season. There was considerable room in Central Music Hall, however, and some of the musical critics assert that the great songstress has seen her best days. The people were never tired of hearing her, and she graciously responded to many encores. Mme. Scalchi also met with an enthusiastic reception.—The discharge of a number of employees of the American Opera co., chiefly ballet girls, caused a let of rumor about the unsound financial status of the concern, but this is authoritatively denied. William Barry, assistant stage manager, was discharged among others. He feels aggrieved at the charge, incompetency laid to him. He, like all the people connected with the co., was the victim of a cast-iron contract which permitted the management to dispense with him at any time "if found incompetent," and as Mr. Barry has had full charge of some of the greatest operatic stages in the country, the implied slur on his ability to handle the stage work for the American, is felt keenly. Mr. Barry can speak nearly all foreign languages except *German*. Hence —?

CINCINNATI.

Over the Garden Wall, with Mr. and Mrs. George S. Knight as central figures, proved an attractive card last week at Heuck's. George Knight's impersonation of Julius Seitzer is a thoroughly artistic portrayal, and his drunken scene in the second act is simply perfect. The St. Felix Sisters and Charles Frew accorded satisfactory support, and Manager Fennessy completed the good work of the week by mounting the play in artistic style. This week the Duff Opera co. in A Trip to Africa, followed by Siberia 26.

Robson and Crane, with a repertoire embracing Merry Wives of Windsor and Comedy of Errors, were the cards last week at the Grand. The production of the latter play was far more complete in almost every detail, yet the attendance fell off perceptibly when the Comedy of Errors replaced Merry Wives to such an extent in fact, that the latter was put on again for the closing performance 10. Crane's Falstaff was simply perfect both in make-up and acting, and Robson in the minor role of Slender, was for the nonce overshadowed by his clever partner. Selena Fetter and May Waldron were entirely acceptable in their respective roles of Mrs. Ford and Mrs. Page. This week, Evangeline, followed 27 by Maggie Mitchell.

To those patriotically inclined, Herne's Minute Men at Havlin's last week furnished a satisfactory programme. The cast was notably good, embracing some clever people in the persons of James A. and Katherine C. Herne, Frederick Chippendale, James Horne and Ray Briscoe. The latter is not only a beautiful woman, but a thorough artiste as well, and, despite the smallness of her role, found immediate favor with the audiences. The play itself is full of strong situations and cannot fail to score deserved success. This week, Taken from Life, followed 26 by Gus Williams. Marie Prescott underlined Jan. 2.

The vaudeville feature of the Richard J. Riley comb. last week at the People's was decidedly superior to the dramatic part of the entertainment. Business good. This week, Lillie Hall's Burlesque co. in Oxygen. Frank Frayne in Mardo 26.

Between Acts: George J. Weiss, a member of the George C. Boniface Streets of New York comb., is minus $32, cleverly abstracted from his room at Geneva Hotel 15 by some enterprising disciple of Robert Macaire. Messrs. Coyne and Horner, managers of the Grogan's Elevation co., decamped last week, leaving their people with salaries largely in arrears. The majority of the specialty artists of the co. were engaged later in the week by Colonel Savage, of the Buckingham Theatre, Louisville, who defrayed their unsettled expenses and obtained transportation.—A party styling himself Charles McDonald, and claiming to be a theatrical manager, has been jailed here on a charge of obtaining money under false pretences.—Don Ferreyra, who is billed as the Man Flute, is at Kohl and Middleton's Vine Street Museum.—D. B. Hodges put in some very effective work during the week in behalf of the Lillie Hall Burlesque co.—The T. P. W. Minstrels appeared at Heuck's 19.—George Koster, of this city, who has been filling the position of stage machinist for the T. J. Farron Soap Bubble comb., resigned past week and is again at home.—According to a local reporter, who recently interviewed Bob Miles, Turned Up is equally as profitable a card, so far as attendance is concerned as its predecessor, Jack Sheppard, and can be produced at $300 less per week.—The Martha Wren Collins co. is doing a fairly remunerative business in the small towns of Central Kentucky.—The Vine Street Opera House was abruptly closed 16, Manager Charley Smith having left town with a considerable list of unsettled claims. Suit had previously been instituted by W. Clifford Neff, proprietor of the theatre, to dispossess the fugitive manager for non-payment of rent. It is scarcely probable that the house will be reopened as an amusement resort.—Adonis Dixey is being well heralded in Cincinnati, some seventy five or more busts of the popular artist being at present on exhibition throughout the city.—Dixey is booked at the Grand for week of Feb. 21.—Jessie Cleveland, of the Duff Opera co., is a resident of this city, and a graduate of the Cincinnati College of Music.—Gilfeather and Scott's co. at Harris' Museum this week in a Messenger from Jarvis Section, followed by May Blossom 26.

SAN FRANCISCO.

DEC. 14.

The Rat-Catcher has been well received at the California, and now enters upon its second and last week, as Enchantment is in preparation to follow. It will also go a fortnight, thus completing a month's season. It is said the co. will then go to the Grand Opera House at lower prices. The ballet is not as good this year, nor is it so well led. As premieres, Mlles. Vivian, Tagliani and Cappelini are all inferior to De Rosa, while in secondas no improvement is seen over those pretty Allen Sisters. There is no descriptive dance to take the place of "Hush, Little Baby," while the Ballet of Laces cannot compare to that of The Mikado. The scenery, however, is prettier, and the stage-setting more effective. Hubert Wilkie is matchless, and I believe if the world's stage were searched through and through, no man upon it could be found who would better act and sing the part of Lingold. The Moxons are great athletes, while Bellac, the necromancer, is as wonderfully clever as his co-worker is beautiful and silent. The attendance is very large thus far.

Edwin Thorne in The Black Flag follows the Kiralfys at the California, if pending arrangements do not fail. Otherwise the Lamb-Jordan-Price co. may open.

Aimee in Mam'zelle reappeared at the Bush Street Theatre last night after an absence of over a twelve-month, to an audience which filled this pretty little house to its utmost. Following come Hoyt's plays, then Herrmann, Carleton Opera co., Roland Reed, Hallen and Hart, Dan Sully, Scanlan and others.

The Vandykes, a new play from the pen of Mark Price did not meet with the success at the Bush, to which it was entitled. New plays rarely do, however. It is a pretty little work and as it is likely to been seen in New York some of these days. I append a synopsis: Henry Vandyke, (Harry Weaver, Jr.) an ex-officer in the Union army, is sent by his physician to Europe in 1870, in search of health. He leaves the management of his property in the hands of his cousin, Clarence Vandyke (M. J. Jordon). Clarence becomes dazzled by the money which passes through his hands, and soon becomes the victim of an accomplished rascal, Herbert Jones (E. J. Buckley). They plunge into all sorts of excesses. Henry, in the meantime, has regained his health in Europe, and while there marries Miss Marion Crawford (Charlotte Tittel), the sister of an old army comrade. Together they return to New York, where Marion encounters Clarence and Jones. The latter knew her in 1864. They were then engaged to be married, and a child was the result of their intimacy. Marion having buried her child, and believing Jones dead, has married Mr. Henry Vandyke. Such is the story of the Vandykes. It resolves itself into war between a repentant woman and two scoundrels. The villain and the avenger meet and produce pistols to aid in the extraction of important papers from each other, and, as is proper, the avenger gets the drop on the villain. The co. play a tour of the interior, returning Jan. 3.

Bartley Campbell's White Slave did well last week at the Alcazar. It was succeeded last night by The Banker's Daughter, which story was well told by the following cast: John Strebelow, Frank Mordaunt; Herold Routledge, Mr. Branscombe; Lawrence Westbrooke, Mr. Thayer; Mr. Babbage; Mr. Russell; George Washington Phipps, George Osbourne; Mr. Brown, L. R. Stockwell; Count De Carozac, J. N. Long; M. Montiblass, Em l Collins; Dr. Watson, George Frader; Jerold, Thomas Bates; Lilian, Isabel Morris; Florence St. Vincent Brown; Eleanor Barry; Mrs. Fanny Holcombe, Imogene Eberly; Lisette, Kate Chester; Mathilie, Daisy Chester. Lights o' London Holiday week, after which it is thought that Charles Reed and Alice Harrison will open Jan. 3 or 10 in Little Jack Sheppard.

Krelling Brothers revived The Robbers last night with Hattie Moore and Harry Gates in the parts played formerly by Helene Dingeon and Arthur Messmer. New scenery and costumes, improved stage machinery, additional faces in the chorus and other agreeable things will characterize the first production next week of Orpheus, in which Hattie Moore will sing the title role and Helene Dingeon do Eurydice.

Coast Drift: Two Zitka cos. are spoken of—one at the Bush and one at the California.—Marcus Henry increases the subscription-list for the German Opera co., which wants $36,000 booked before departure.—The Boston Howard Athenæum co. follows Aimee at the Bush, where Carleton's coming is put off until February. This is well for Carleton, as opera is likely to be overdone in January.—The Alsberg-Morrison party will shortly arrive.—W. C. Coup's horse show departed Wednesday for Honolulu; thence to Australia.—The musical McGibenys are coming and went to appear at the Alcazar in January.—Isabel Morris, it is said, now promises faithfully to go to Australia in January.—Charles Reed didn't shine long at Lew Dockstader's, but I fancy he shone brightly.—The Minnie Wallace co. disbanded. J. J. Wallace has joined Neil Boyd co.—Orpheus opens next week at the Tivoli in form of a benefit to Helen Dingeon.—The Winston Pyke Opera co. is playing at Portland, after a Brit Columbia, Puget Sound and Montana tour, the p returns to California. Mark Tholl represents the Al interest.—The suit brought by Dave Simmons Sacramento against Sol Smith Russell, for $209 damag for failure to comply with a contract to play at the Metropolitan Theatre, in that city, on the 13-14 of N ov., has been dismissed as preposterous.—John Magu re, the Montana manager, has engaged Georgie Wood thorpe, Fred. Cooper, Fred. Mayer and Hennessy Leroy le for his new stock co., which also includes Lottie Wad , Maud Bernard, George Wall and E. season opened

JERSEY CITY AND HOBOKEN.

At the Academy of Music E. T. Stetson and a fair co. did a medium business 13-15 in Neck and Neck. Louis James and Marie Wainwright, supported by an excellent co., followed rest of week in a repertoire consisting of Virginius 16, Merchant of Venice and Katherine and Petruchio 17, and Romeo and Juliet, matinee, Julius Cæsar evening of 18. The business was not up to the desired standard for such excellent performances. Frederic Bryton and his really fine co. opened 20 to a good house in Forgiven and pleased all present. The play is a good one, ably presented and finely staged and costumed. Forgiven remains a week and will be followed 27-29 by Pat Rooney in Pat's Wardrobe.

Items: Mr. Stetson received a severe and unjust attack in one of the local papers here during his engagement; but he compelled its retraction.—William H. Rightmire, J. W. Macready and several other professionals were at the Academy one evening last week.—Harry Harwood's Denver Dan in Forgiven particularly pleased the "gods."

HOBOKEN.

At Wareing's Smith's Uncle Tom co. did a fair business all last week, giving a good performance. He introduces a number of specialties that go far toward lightening up the old chestnut. Preciosa was presented in German, Sunday evening, 19, to an overflowing house. Marinelli's Cosmopolitan Congress, consisting of the Jeromes, Billy Carter, the Marzellos, James Reilly, Sheffer and Blakely, Le Roy and Flynn, Miss Bursell, Ralph Terry, Swift and Chase and the wonderful Marinelli opened for a week 20. They gave an excellent entertainment to rather light house. Bunch of Keys next week.

Cronheim's Theatre drew rather light business last week until Sunday, when the house was packed to suffocation both afternoon and evening. Alf. Wallace's co. in Monte Cristo was the attraction, and it was very fairly presented. Le Clair and Russell opened to a crowded house 20 in A Practical Joke. They are supported by an excellent co. and are great favorites here. Next week, A Box of Cash.

Items: Mr. Cronheim expressed himself as highly delighted with the Christmas Number, and says he has taken it home and will read every line in it. By the way, I was agreeably astonished at the widespread circulation and popularity of the Christmas MIRROR in this vicinity.—Dave Roche informs me he will take a co. of specialists through the Eastern vicinity of New York for the holiday season. They will probably include Bridge-jumper Donavin.—Tony Hart had some disagreement with Mr. Wareing during his engagement here—probably over his light business—and wanted to cancel. Mr. Wareing held him to his contract, however, so Tony cut out all his songs matinee and evening of the last day.—Business manager Hopkinson, of Wareing's, says that a new gallery will be added to that house, and expects it will materially increase the receipts.—Stage manager Dulany, of Cronheim's, is making many improvements in his department looking toward the comfort of the players.—Larry Donavin, jumper, proposes to go on the road starring in Romance of a Poor Young Man. Larry is very progressive and not overburdened with humility, and, as George Kane says, "The fake may give him a chance to gain further notoriety by 'jumping a town.'"

LOUISVILLE.

The Boston Ideals in a round of favorite operas filled the annual engagement at Macauley's to the customary large patronage. Zelie De Lussan confirmed the good opinion formed of her last season. Marie Stone, Tom Karl, McDonald, Barnabee and other old friends were

Daniel E. Bandmann played to average good audiences at Harris'; George C. Boniface 20; One of the Bravest co. 27.

Items: Abbey's Uncle Tom co. will be seen at the Mammoth Rink, South Side, 25.—Uncle John Ellsler has gone to Cleveland to look after his interests in that city.—Manager Hartz, of Cleveland, who was in town last week, says he will be a bidder for the lease of the Opera House next year.—The picture of the Battle of Gettysburg is drawing fairly well at Manager Williams' Grand Central Rink Building.—Advanced prices at the Opera House, last week, seriously crippled Wilson Barrett's business. Our horny-handed sons of toil are adverse to paying $1 50 to see an actor of Barrett's calibre.—The White House billiard and pool room, on Fifth ave. is to be transformed into a variety theatre.—A ladies' toilet room, elegantly furnished, is a convenience lately introduced at the Opera House.—Wilson Barrett made many friends, socially, during his short stay.—Lawrence Barrett will close his present season in St. Paul, Minn.—Wilson Barrett has ordered a huge English Christmas pudding to be forwarded him from London.—Al. G. Field's Minstrels are playing our suburban towns and meeting with fair success.—R. M. Gulick, who has been confined to his bed with illness, is able to be about again.—J. K. Murray, of this city, has joined the Abbott co.—Manager Harris is in town.

ALABAMA.

MOBILE.

Theatre (J. Tannenbaum, manager): Kate Forsyth in Faithful Hearts and Marcelle 10-11. Large and very fashionable audience. Applause liberal throughout, demanding the raising of the curtain frequently. Salsbury's Troubadours drew a fair house 13. For three hours the house was in continuous laughter.

MONTGOMERY.

Opera House (G. F. McDonald, manager): Silver Spur, with Blanche Vaughan and F. D. Montague in the leading roles, to large house 13. Rest of week fair business.

Montgomery Theatre (Jacob Tanenbaum, manager): Salsbury's Troubadours presented The Humming Bird to fair business 14. Baird's Minstrels to small house 15.

Personal: Messrs. F. D. Montague and George D. Barnard, of the Silver Spur co., called on your correspondent and desired to be remembered to THE MIRROR. They have made many friends and a favorable impression on our theatre-goers.

ARKANSAS.

HOT SPRINGS.

Opera House, (L. L. Butterfield, manager): Milton and Dollie Nobles were greeted by a large and enthusiastic audience 13. They presented The Phœnix. Excellent performance all through. Louise Balfe in Dagmar 15-16. Miss Balfe was complimented for her clever emotional acting, and her efforts served to cover the defects of a weak support.

COLORADO.

DENVER.

Frequent rehearsals of late have fitted the Ellsler co. for an admirable performance of Camille, and Saturday night at the Tabor, was the first presentation by the co. which now surrounds the well-known star. Miss Ellsler's Camille deserves to rank with the rest of her successful work. Her death scene is a touching stage picture. Mr. Weston is a good Armand. The other characters are excellently represented. The house was larger than Saturday nights usually call out.

It is an undeniable fact that the shining lights of the McCaull forces are conspicuously absent in the organization which is touring the West. Especially is this noticeable in the female portions; but Messrs. Gaillard and Plunkett, who would honor any of the Colonel's cos. with their presence, are with the co. The operas are being done in pleasing style, notwithstanding the fact that nearly all the people are affected with colds. The Black Hussar was the opening opera, and an audience was present that completely filled the house. Falka was put on last night (Thursday), and will fill out week, which will be financially solid. Lewis Morrison and Celia Alsberg this week. The Florences 27; Grismer-Davies co. Jan. 3.

The same good business is being done at California Hall; but the artists(?) are not worthy of any mention.

Small Talk: The popular MacCartney, of the Tabor box-office, has had his friend, Mr. Mealio, of Omaha, here. Mr. Mealio is an old theatrical manager. He was once manager of the Academy in Omaha, and now looks after the interests of the Exposition there.—Kitty Cheatham was in such a broken-up condition Wednesday night that her part of Minna in the Hussar was taken by Miss Craig, who is ordinarily in the chorus, and who filled the role quite acceptably.—*The Play* has recently been enlarged to twenty-four pages, making as complete a theatre programme as can be shown.

LEADVILLE.

Tabor Opera House (J. H. Cragg, manager): Effie Ellsler played Woman Against Woman to packed houses 13-15. Mr. and Mrs. W. J. Florence Jan. 3-5.

Personal: Manager Cragg is visiting friends and relatives in Louisville.

CONNECTICUT.

HARTFORD.

Opera House (Charles A. Wing, manager): As predicted, the business of McNish, Johnson and Slavin's Minstrels was simply enormous first three nights of last week, the entire house being sold before the rise of the curtain at the opening, and "standing room only" being displayed at each subsequent performance. Frank E. Aiken in Against the Stream filled in remainder of week to fair business. Corinne Merriemakers this week.

Tips: The American Theatre will open Christmas week with Clarke and Radigan's Female Minstrels. R. L. Tayleure, who has acted as treasurer at Jacobs and Proctor's, leaves this week to join Dominick Murray's co. His place will be filled by Frank Lloyd, formerly of the Fifth Avenue Theatre.—Frank McNish was initiated into the mysteries of the local Elks during his engagement here. Advertiser J. H. Decken was also made a member on the same evening. The latter has closed his engagement with Jacobs and Proctor and gone in advance of McNish, Johnson and Slavin.

NEW HAVEN.

New Haven Opera House (Horace Vail, manager): Louis James and Marie Wainwright 13-14. Virginius and Othello were enacted, and the public are unanimous in the belief that Mr. James is a histrion of splendid abilities, and that in his wife he has a supporting foil, capable, intelligent and charming. A Bunch of Keys jingled to the satisfaction of three audiences 18-19.

Carll's Opera House (P. R. Carll, manager): Miss Fortescue in Frou Frou and Camille gave three performances 18-19. She is a pleasing person of ordinary ability.

Grand Opera House (G. B. Bunnell, manager): Pauline Markham, in a series of plays, drew good houses all week. Bennett and Moulton's Opera co. is the current attraction.

American Theatre: Ida Siddons' Female Minstrels brought all the bald pates on common ground last week. This week the walls will tremble with a piece which has as a title The Boy Tramp; or, The Maniac Mother.

Items: As I predicted in one of my former letters, the Boston Symphony Orchestra concerts have proved a failure from a financial point of view, although many unite in classing their performance very good.—Charles Carll, son of the manager, is at home on a visit to his parents.—Charles H. Day has notified his friends that he will join Forepaugh's ranks next season.

DANBURY.

Opera House (J. S. Taylor, proprietor): The Bennett and Moulton Opera co. pleased good houses last week with The Chimes, Queen's Lace Handkerchief, The Mikado and other works.

DISTRICT OF COLUMBIA.

WASHINGTON.

Rienzi was beautifully mounted and costumed at Albaugh's last week. There was a large and fashionable audience, including the President and friends, on the opening night, and the houses were good all week. The co. was not very well "up" on the first presentation, and all were evidently nervous. It was half after eleven when the curtain finally fell. There was some judicious cutting, and the play ran quite smoothly before the close of the week. Mr. Barrett was, as I think he always is in tragedy, greatly overweighted. David Garrick is the only part I ever saw him in that I at all enjoyed. The following is the cast of Rienzi:

Cola Di Rienzi	Lawrence Barrett
Stephen Colonna	Ben. G. Rogers
John Ursini	Charles M. Collins
Angelo	Charles Welles
Saveli	Frederick Vroom
Frangipanni	Kendall Weston
Torelli	J. W. Albaugh, Jr
Leonardo	J. L. Finney
Jacopo	W. M. Stuart
Camillo	S. E. Sorieger
Alberti	Charles Koehler
Paolo	J. M. Sturgeon
Claudia	Minna K. Gale
Lady Colonna	Miriam O'Leary

This week Lilian Olcott in Theodora. Next, Little Tycoon.

The Thalia Opera co. closed a rather light week's business at the National Saturday evening with The Trumpeter of Saeckingen. Alone in London 27.

Denier's Pantomime co. last week at Harris' to fair houses. This week Peck's Bad Boy. Next, Streets of New York.

May Adams' Burlesque co. at the Dime last week. The World's Representative Specialty co. and Dockstader's Troupe this week.

Miaco's Pantomime and Specialty Troupe is the attraction at Kernan's this week.

Items: The Mendelssohn Quintette Club 14, at Congregational Church drew good houses.—The Wilhelmj Club gave its first concert 17 at the Universalist Church with Mme. Blanche Stone Barton as principal soloist.—W. C. Frye, a brother of Margaret Tanner, has been engaged by Maggie Mitchell for next season.—C. H. Randall, the popular and gentlemanly chief usher at Albaugh's, married Miss Kate Byram 8, and after a very brief wedding trip has settled down to housekeeping.—The Panorama of the Battle of Manassas still attracts large crowds.—Manager Strasburger, I hear, has leased the Skating-Rink, a good-sized building on E near Seventh, and will begin at once to fit it up for a theatre.—Daisy Siddons, a daughter of the late Prof. J. H. Siddons, has been engaged by Lawrence Barrett for the Booth co., which she will join in February.

DELAWARE.

WILMINGTON.

Academy of Music (Smith and Askin, managers): Dan Sully's Corner Grocery, 18; large audience, whose laughing powers were fully tested. Annie Pixley gave an excellent performance of The Deacon's Daughter, 20; well pleased house. Coming: Lester and Allen's Minstrels, 23; Clayton-Jewett-Stevenson co., 25; Genevieve Ward, 30.

Grand Opera House (J. K. Baylis, manager): Wilson and Rankin's Minstrels gave a good show, 15; fair business. Moulton and Baker's Black Crook co. played to a large house, 17, and, owing to bad weather, light business, 18. Myra Goodwin, in Sis, pleased a large audience, 20. Wages of Sin, 25. Bennett and Moulton's Opera co, week of 27.

Item: The Bessie Grey Opera co., owing to light business here and along their route, were in financial difficulties at the close of their engagement, 11. A benefit was gotten up at the Opera House, 13, which netted about $400, and enabled the co. to settle obligations and make a new start.

FLORIDA.

JACKSONVILLE.

Park Opera House (J. D. Burbridge, manager): Louise Rial in Fortune's Fool played a return date 14 to moderate house. Barry and Fay 17-18; good houses.

Arena: Black Brothers here all week to light attendance. Town overrun with canvas. Clements and Scribner's this week.

GEORGIA.

AUGUSTA.

Masonic Theatre (Sanford H. Cohen, manager): Zozo 13-14, to fair business. It must be said, however, in all fairness that the troupe is by no means equal to the one that presented the same attraction last season.

MACON.

Zozo to very good business 10-11. Both versions of the play were presented. The Gusher's is decidedly the better, as it materially strengthens the plot. Blanche Curtisse is really beautiful.

ILLINOIS.

PEORIA.

The Grand (Lem H. Wiley, manager): The Boston Ideal Opera co to good house 9-11. Best co. in light opera ever heard here.

Squibs: The Boston Ideals created quite a sensation here in more ways than one. There has been trouble brewing for some time between Manager Foster and Agnes Huntington, which culminated here and ended in the lady leaving the co. The day following the opera of Victor the Blue Stocking, a morning paper came out with a column article against Manager Foster, charging him with insulting Miss Huntington in not allowing her to respond to an encore, and claiming he had done everything to retard her professionally and favor Zelie de Lussan. Mr. Foster has entered suit for $1,000 damages against Miss Huntington, claiming she was the author of the article. The lady has engaged counsel, and says she will bring action against Mr. Foster for her salary up to the end of the season.—At the close of the second act of Adina, Mlle. De Lussen swooned. At the end of ten minutes she was able to go on with her part.—Manager Wiley's card of holiday attractions is a handsome thing in its way.

BLOOMINGTON.

Durley Theatre: Wall Street Bandit, 14; poor house; deserved better.

Opera House: Newell-Wiley Opera co, last week to good business. This week the Dora Wiley Opera co.

Item: The combining of the two opera companies proved anything but harmonious, as each wanted the leading parts.

INDIANA.

INDIANAPOLIS.

Beginning with the holiday arrangements, theatricals are brightening, which is something unusual. At the Grand, 13-14, the T. P. W. Minstrels to big houses. Conried's Gypsy Baron 10-18. The chorus is unusually strong and the principals popular. The opera, though a new one here, at once achieved favor, and the attendance increased. Christmas attraction, Kate Forsyth in Faithful Hearts.

English's held fairly good houses week of 15, Kellar being the attraction. Kellar as a necromancer is without a peer. D'Alvini, the only English Jap on the stage, was as clever a juggler as ever appeared here, but his part is too similar to that of Kellar, and it is on this account that Manager Dobson will lay him off.

The Museum drew the usual houses, but the attraction—Pnosa McAllister in Taken from Life—was not up to the standard. This week Richard J. Riley in Ragged Jack.

Elbow Shots: D'Alvini's part of in the Kellar show, being so similar to Kellar's in the slight-of-hand tricks, Manager Dobson was arranging to "rent" him to the Kiralfys', who offered him an advance of fifty per cent. D'Alvini being under a two years contract could not accept an offer direct, and at a late hour objected to a plan, previously agreed to, to go out alone in the Spring under the management of Wilson, of Kansas City. He had lent Dobson his scrap-book about a week previous, and on Saturday demanded it, knowing well that it was in Wilson's hands. It was telegraphed for and immediately expressed. This did not suit the English Jap, and he had issued for Dobson a *capias*, claiming the book or $200. After considerable trouble diamonds were "moistened" and the money produced. He was paid in full to date and signed a receipt though claiming that there was due $200 on salary.—Jessie Hough denies that he is to go out as manager of the Hollywoods. He is merely arranging preliminary matters.—Benj. Tuthill joined the Gypsy Baron co here 18 and will go out in advance.—The manager of the Criterion, who came down from St. Paul to revive the Zozo, lost about $ 000 in less than four weeks.—The Lyra Society (local), will produce Erminie here in February and Erminie and The Mikado in March.—At a special meeting of the Elks, 16, six candidates were initiated.—Several of the T. P. W. Minstrels assisted at the Elks' social 12.—Hon. W. E. English will be tendered a banquet by the B. P. O. Elks No. 11, on his return from New York. His election as Grand Exalted Ruler is an honor to the Indianapolis Lodge.—The Brunswick Hotel has been closed, and Charles T. Miller, late of the Bates, will probably re-open it. The Brunswick caught all the second-rate cos.—During the dark seance of the Kellar show Tuesday night an auditor lighted a match in order to see the ghosts and was ejected.—On Thursday a gallery god used a dark lantern so effectively that Kellar dared him to come down to the stage and defend himself. He came not.—A "grapevine" has been received from J. E. Sacket that he will have a house here next season, and is negotiating for the State Buildings now occupied by the State offices.

EVANSVILLE.

Opera House (T. J. Groves, manager): The Basye-Davis Dramatic co. last week, giving a change of play nightly. Good houses. Panic prices. Lilly Clay's Adamless Eden 25; Janauschek, Jan. 3; Minnie Maddern 7 8.

ELKHART.

Bucklin's Opera House (J. L. Brodrick, manager): J. C. Padgett in Long Strike did not draw as large an audience as he deserved 16. The co. left a good impression.

FORT WAYNE.

Masonic Temple (J. N. Simonson, manager): Conried's Opera co. appeared in The Gypsy Baron to a good house 15. Undoubtedly the finest opera performance ever given here. The chorus was strong and the principals were those whose reputations is above mediocre. Laura Bellini made a big hit. Her voice is powerful, clear and sweet, and under perfect control. She at once established herself as a favorite. Harry De Lorme can also be credited with a hit. He is possessed of a tenor voice that at once commands admiration. Jacques Kruger well sustained his reputation as a comedian and kept the audience in good humor. While all due praise has been given the co. there was one thing not at all commendable. The manager of the co. did not wish to put on the special scenery, claiming that it could not be used in one-night stands. Manager Simonson said, "No scenery, no show." The manager protested, but the scenery was put on.—Robert Downing in The Gladiator had a big house 10, and received numerous plaudits for his work as Spartacus. Henry Aveling, his leading man, is also worthy of mention.

IOWA.

DES MOINES.

Grand Opera House: The Ivy Leaf was presented to large and appreciative audiences 15-16. The co. was tendered a reception by Division No. 1 and 2, A. O. H., at their hall after the performance 15. Muggs' Landing 23; Ezra Kendall (return) 27; Lynwood 7-8; B. F. Baker 11-12.

Foster's Opera House: The White Slave was produced to good houses 14-13. Rag Baby comes 23; Richard Mansfield 29-30.

Capital City Opera House: A. R. Wilber's Lyceum co. tested the capacity last week at low prices.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): The Grismer-Davies co. in Called Back 10; fair business. The Howard Athenæum Specialty co. 14; good business. Fine entertainment.

Item: The Christmas Number of THE MIRROR will be for sale at Bushnell's, Main street and at De Haven's, Middle Broadway.

CEDAR RAPIDS.

Opera House (Noxon, Albert and Toomey, managers): Ezra F. Kendall in A Pair of Kids 16; light business. The best of Irish dramas, The Ivy Leaf, 17-18. Fair houses.

KANSAS.

WICHITA.

Turner's Opera House (L. M. Crawford, manager): The Casino Opera co. filled the house 8 11 presenting Chimes of Normandy, Olivette, Fra Diavolo and the Mascotte. Amy Harvey, Jessie Hatcher, Fred. Dixon and George Paxton are clever artists and the only drawback is a competent chorus.

Items: Business at the Museum continues good. Strong holiday bill promised.—Our G. A. R. Hall is to be converted into an "Opera House," to be opened probably, in January.—Manager Daniels, of the Casino co., was at one time on THE MIRROR out-of-town staff.

ATCHISON.

Price's Opera House (L. M. Crawford, manager): Joseph R. Grismer and Phoebe Davies appeared in Called Back. The treat of the season; large audience.

OTTAWA.

Opera House (Samuel Smith, proprietor): Arion Bell Ringers 13-15; fair houses; good entertainment; cheap prices.

TOPEKA.

Crawford's Opera House (L. M. Crawford, manager): Adelaide Moore presented Lady of Lyons 10 to good house. Miss Moore shows considerable emotional power, but her performance is greatly marred by a very defective voice. Charles Bennett being ill, a substitute gave a very indifferent rendering of Claude. Rest of co. did their work well enough. Daly's Vacation picknicked 11; house large. Called Back was presented 14-15. Co. is strong. Joseph R. Grismer as Gilbert Vaughn and Phoebe Davis as Pauline March were excellent, and the other parts were well treated.

Grand Opera House (J. M. Barron, manager): Clio played to good business 13-14. John L. Burleigh was an excellent Fabian, while Sybil Johnstone as Lucio, and Messrs. Johnstone Bennett as Didi and W. McCready as Pietro were particularly good. The ballet was in fine shape. Seenery very fair.

LEAVENWORTH.

Opera House (L. M. Crawford, manager): The Dalys is Vacation to a good house 11. The Dalys are great. The Strangers of Paris to fair houses 15-16.

Personal: William Daily, Sr., was suffering from a diphtheritic sore throat and tried to struggle through the performance, but gave out during the last act.

MAINE.

PORTLAND.

Theatre: C. A. Gardner in Karl the Peddler 17-18; small houses. Deserved better. The star was decidedly clever. Support good, Emily Kean especially so.

Items. J. J. Levy is in town booming Lawrence Barrett, who appears 24 5.—The *Evening Express* critic is recovering from his recent indisposition.—Mel Higgins shows the biggest advertising and the smallest reading programme to be found in any theatre in the country.

MARYLAND.

HAGERSTOWN.

Academy of Music (E. W. Mealey, manager): Morris' Equine Paradox closed a three nights' engagement to very poor business 15.

MASSACHUSETTS.

LOWELL.

Music Hall (A. V. Partridge, proprietor): Charles A. Gardner in Karl the Peddler struck a blizzard 16, but drew a fair-sized audience. The play does not amount to much, but the star and Emily Kean were very pleasing. The Christmas attraction of the New York All Star Specialty co., and Prof. Bristol's Equescurriculum puts in the following week.

Item: The Dime Museum is rapidly making a fortune for its proprietor. Dr. Lynn's comb. this week. It includes several bright variety performers.

CHELSEA.

Academy of Music (James B. Field, manager): The Kindergarden to fair houses 13-14. The efforts of Stanley Macy, George Bruening, Miss Dinsmore, and in fact every member of the co., kept the house in a roar.

NEW BEDFORD.

Opera House (Frank C. Bancroft, manager): Bunch of Keys 15, kept a large house good-natured. Lizzie May Ulmer in '49 17; very small house. This fine little actress never has drawn the houses here that she deserves.

Items: Louise Pomeroy delivered a lecture at the Opera House Sunday before last. The man who attends to the gas behind the scenes says Miss Pomeroy has all the attributes of a star, even to dissolving into tears when a stage setting does not suit her.—Ullie Akerstrom makes her first appearance here this week.

LYNN.

Music Hall (James F. Rock, manager): Charles A. Gardner in Karl the Peddler 13-14, to small but highly appreciative audiences. Mr. Gardner is the best dialect comedian ever seen here, and is ably supported by a good co. Emily Kean as Mary Atwood divided honors with the star. The talented little lady must have a very poor opinion of this city, as she appeared here last season with Roland Read to a very light house. Gustavus Clark in A Celebrated Case is our Christmas attraction.

Items: Atkinson's Aphrodite co. is resting this week and will resume tour on Christmas night, opening at Salem.—Marie Wainwright has two little daughters living in this city.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): After a vacation of ten days, the Bunch of Keys co. dropped in upon us 15 and attracted a good-sized audience. Lizzie May Ulmer 25.

Items: A newly appointed dramatic correspondent inquired at the office Wednesday night to find out what McNish, Johnson and Slavin's Minstrels were going to play.—Nevarro, Nail and Co. have leased the old Central Church and fitted it up as a theatre, which they open the present week. Ten, fifteen and twenty cent prices. Two specialty performances daily.

SALEM.

Mechanics Hall (Andrews, Moulton and Johnson, managers): Kindergarden 16; small audience. Bad weather. Very funny and pleasing entertainment. Aphrodite 25.

HAVERHILL.

Academy of Music (James F. West, manager): Atkinson and Cook's Dramatic co. week of 13; eight performances to large houses. Maude Banks, the star, is a promising actress. Support was fair. Karl the Peddler 24-5.

FITCHBURG.

Opera House (F. A. Currier, manager): Michael Strogoff 13; good house; all pleased.

MICHIGAN.

LANSING.

Opera House (M. J. Buck, manager): Minnie Maddern in Caprice 14. Miss Maddern was called before the curtain after every act. Excellent support. Miss Maddern is rehearsing another play called Mignonette.

GRAND RAPIDS.

Powers Opera House (William H. Powers, manager). Richard Mansfield in Prince Karl 13-14. The young star's first appearance here, and good-sized audiences treated him most cordially. Grace, earnestness and finish—all characterize Mr. Mansfield's work. Support excellent, including such people as Effie Germon, Cyril Scott and Beatrice Cameron. Crowds went to see Fantasma 15-16. Louise Litta in Chispa 17-18; poor houses. E. C. Dobson's banjo solos were good. Hardie-Von-Leer co. 21-25.

Wonderland: John T. Kelly's Variety co. had a successful week and gave a good specialty performance. This week Passion's Slave.

Tips: Smith's has had fair-sized audiences to see a good variety entertainment.—LeGrand's Patent Rights co. has closed and returned to the city.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Mme. Janauschek 13-5 and matinee, presented Meg Merriles and Mary Stuart to large and appreciative audiences. Rag Baby, 18-18 and matinee, drew good houses.

Olympic Theatre. Week of 13, Cort and Murray's Variety co., introducing some good specialties. Fair business. Week of 20, Charles Stedman's co. in Our Boarding House.

DULUTH.

Grand Opera House (Munger and Markell, managers): The McDowell Comedy co. week of 13, to good business. The fact that a co. can play here for that length of time and not be obliged to walk out of town is in itself a guarantee of the excellence of the performances. The leading lady, Fanny Reeves, is a charming and versatile actress, appearing equally at home in both light comedy and emotional parts. Messrs E. A. McDowell, Edward Bell and Charles M. Vincent also deserve especial mention, the former being a light comedian of no little ability.

MISSOURI.

KANSAS CITY.

Coates: The Dalys in Vacation opened 13 and played three nights. Co. excellent and good house the result.

Gillis: Lewis Morrison and Celia Alsberg opened in Not Guilty 13. Play brought out a co. of the local military. Play very cleverly acted. On Wednesday evening Faust and Marguerite. The Marguerite of Miss Alsberg was very commonplace. Remainder of co. were good, especially Mr. Morrison as Mephisto. Poor house. On Thursday the Grismer-Davis Called Back co. opened and played remainder of week to good house. Co. excellent.

Museum: Two Orphans last week; good houses.

Ninth Street Theatre: Messrs. Judah and Thomas, who will manage this theatre, are working industriously for the opening March 1. The theatre will be a fine-looking building, and it is the intention to fit the interior in a handsome manner. The house will play all the leading attractions at fifteen, twenty-five, thirty-five, fifty and seventy-five cents.

Gossip: W. H. Thomas, associate manager of the Gillis and Coates opera houses, is now in New York, where he will buy scenery, seats, etc., for the new Ninth Street Theatre.—Lizzie Annandale, of Emma Abbott's Opera co., has signed with W. H. Thomas for his light opera season next Summer.—Emma Abbott spent last Sunday in visiting her many Kansas City friends.—Kittie Marcellus, who sang in light opera last summer at the Museum, left last week for Springfield, Mass., where she has an engagement with a comedy co.—T. J. Farron was given a benefit 21 by the Elks.—Emma Abbott's engagement here was a financial success, $7 000 being the week's receipts.—After the falling of the curtain Tuesday night on Vacation Mrs Thomas A. Daly (Lizzie Derious) gave birth to a boy baby.

HANNIBAL.

Park Opera House (J. B. Price, manager): T. J. Farron partly inflated his Soap Bubble 14. Clio, and a ballet of eight poor dancers headed by Mlle. Cornalba, disappointed a good house 16. John A Stevens Jan. 2.

SEDALIA.

Opera House (H. W. Wood, manager): Genuine satisfaction was afforded two good audiences by Daly's Vacation 16-17. The Dalys had the best second-night house for the same attraction and bill ever known here. Stranglers of Paris 24-25.

ST. JOSEPH.

Tootles's Opera House (R. S. Douglas, manager): Dalys' Vacation co., old favorites, gave a fine performance 9; good business. Called Back, Grismer's version, with Mr. Grismer and strong co. to good house 11. Co. made pronounced success. T. J. Farron with good co. 15-16; to fair business. Mr. Farron is a great favorite. Wednesday night the St. Joseph Elks held social at their club rooms, over which he presided, and most of his co. assisted in the entertainment.

NEBRASKA.

OMAHA.

Opera House (Thomas F. Boyd, manager): Ivy Leaf to good houses 9-11, by Power's well balanced co. The capacity of the house was several times tested during engagement of Emma Abbott's co. 13-17. Rag Baby, 24 25: Effie Ellsler, 27-28.

Exposition Building: Julie-Rive King, assisted by Mlle. Henrietta Schubert in concert, gave a very choice selection to a fair audience 16.

People's Theatre: Beach and Bower's Minstrels to packed houses week of 13.

NEW HAMPSHIRE.

DOVER.

City Opera House (George H. Demerit, manager) Ullie Akerstrom, supported by a good co., played a most successful engagement week of 13. Biggest business ever done here.

Personal: I had the pleasure of meeting Miss Akerstrom, and found her a very interesting young lady. She informs me she has just completed a new play, which she has named Reva, the Gypsy's Daughter. It will be produced in a few weeks.

NEW JERSEY.

TRENTON.

Opera House (John Taylor, manager): Wilson and Rankin's Minstrels drew a fair audience 13. The performance was well received. The Devil's Auction, despite the storm, drew a crowded house 15. John T. Raymond presented The Woman Hater 15. Excellent impression. Frederick Warde 25; John Jennings Comedy co. 27, week; Joseph Polk, Jan. 3.

PATERSON.

Opera House (H. C. Stone, manager): Shadows of a Great City drew fair houses all last week. Romany Rye 23-5.

People's Theatre (A. Philion, manager): Horace Lewis in Monte Cristo and Two Nights in Rome to fair business. This week, N. S. Wood in his hair-raising repertoire. Dad's Girl next week.

PLAINFIELD.

Music Hall (Craig A. Marsh, manager): John T. Raymond appeared in The Woman Hater to an appreciative audience 17.

NEW YORK.

BUFFALO.

Academy of Music (Meech Brothers, managers): Miss Fortescue in Frou-Frou, Gretchen and Sweethearts, 13-15. The English beauty did not prove a great paying attraction. Tony Hart's Donnybrook this week.

Court Street Theatre (H. R. Jacobs, manager): Week of Dec. 13, The Pulse of New York throbbed at a lower rate than is usual at this house. The piece was generally voted not a success. W. C. Cowper's Blackmail this week.

Items: Bennett and Moulton's co. gave a round of comic opera at Bunnell's last week before good-sized audiences. Remain another week.—The Adelphi's business was good last week. Marinelli, the contortionist, who was the feature of the olio, is a wonder.—Among the new arrivals this week are Carl Ashley, Professor Hoffman and Morton and Coleman.—The Academy is having difficulty in filling Christmas week. Janish was originally booked, but closed her season. Tony Hart was then billed, but telegraphs his illness, though he may appear by Thursday. It's not much of a week, anyway.—All of the theatres are feeling the effect of the holidays.

ROCHESTER.

Grand Opera House (Jacobs and Proctor, managers): Blackmail was the attraction all last week, and business was excellent. This week, Monroe and Rice in My Aunt Bridget; next, Lavy Crockett.

Grand Opera House (P. H. Lehnen, manager): Kate Claxton, supported by Sara Jewett, appeared in The Two Orphans to medium houses 16-18. Ada Gray, 23-5.

Clinton Opera House: Owing to the illness of Zoe Gayton, no performance was given on Monday night. On Tuesday evening Miss Johnston assumed the role of Mazeppa, and did exceedingly well rest of the week. The French Spy this week.

Casino: Kitty O'Neill's co. did a good business last week. This week, variety, headed by Professor Burton.

Items: Charley Evans, of Parlor Match fame, has been visiting the city and renewing old acquaintance. The Zoe Gayton Mazeppa co. is financially embarassed, the management being in arrears for salaries. The co. was reorganized on the co-operative plan.—Edwin Booth is booked for one performance at the Grand 27. Your representative had a very pleasant chat last week with Mr. Proctor, of Jacobs and Proctor. We found him to be a very pleasing gentleman.

ALBANY.

Leland Opera House (Mrs. R. M. Leland, manageress): The second visit of J. B. Polk in Mixed Pickles was made during the first half of last week, but the welcome was not very cordial so far as the size of the audiences was concerned. The comedy is as amusing as ever, and the few changes made in the cast since last season strengthens it than otherwise. On Thursday evening an unusually large and brilliant audience was assembled to greet Miss Fortescue in Frou-Frou, and nine-tenths at least, it is safe to say, went away disgurted. The performance of the star was almost entirely without commendable features, even being lacking in the intelligence said to be possessed by the lady. The support, with the exception of W. H. Crompton as Brigard, was mediocre. The costumes of the star were, of course, very handsome. Possibly the latter fact may have something to do with the gush that has appeared in several of the provincial newspapers—Buffalo, for instance.

Museum (Jacobs and Proctor, managers): Monroe and Rice in My Aunt Bridget gave a very clever series of performances last week, and drew large audiences. The play, if so it may be styled, is made up of clippings from here and there, but gives ample opportunity for the funny work of the two comedians, who were well remembered here from their connection with the Knights last season in Over the Garden Wall. This week brings a great favorite—Edwin Arden in Eagle's Nest.

SYRACUSE.

Wieting Opera House (P. H. Lehnen, manager): Kate Claxton played The Two Orphans to a very good house 14. Co. good. Gus Williams in One of the Finest and Oh, What a Night! 17-18; good houses. Co good. This week, Weston Brothers, and Booth Christmas.

Grand Opera House (Jacobs and Proctor, managers): Wilbur's Opera co. played all the week to crowded houses, the standing-room card being hung out nearly every night. Co. banqueted by Alderman Candee Saturday night after the performance. This week, E. F. Mayo in Davy Crockett.

Cal Wagner's Theatre: An excellent variety and minstrel co. drew large audiences last week. This week, Edith Sinclair's co. in A Box of Cash.

SARATOGA.

Minnie Hauk sang in concert to a fine audience 16, the star dividing honors with Chevalier de Kontski, pianist, Mathilde Muellenbach, Signor Sbarsoli and Mr. Fox were on the programme, but a cold prevented the last named from appearing. Charles Fradel accompanied in his usually felicitous style.

Managers playing Putnam Music Hall should look on its being well warmed, for the atmosphere there is invariably most chilling. The usual rumor in regard to putting in modern opera chairs is in circulation; but, as heretofore, the matter will doubtless stop there.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): A Night Off to well filled house 18. Best of satisfaction.

Mem: THE MIRROR will hereafter be found on sale at the news stand of Frank B. Alley (corner Main and Canister streets), together with much else of interest to the profession.

CORTLAND.

Opera House (Warner Rood, manager): Box of Cash 18; good business.

GLOVERSVILLE.

Opera House (A. J. Kasson, manager): Murray and Murphy 17; full house; splendid satisfaction.

ELMIRA.

Opera House (W. E. Bardwell, manager): Roland Reed and co. in Cheek gave a delightful entertainment to good business 13. Margaret Mather in Honeymoon 16; large audience.

OHIO.

COLUMBUS.

Georgie Melnotte's Jockey Minstrels (a local enterprise) appeared to a packed house at the Metropolitan 17, and gave a first-class entertainment for a first performance. The co. contains thirty-five people and is well costumed. The T. P. W. Minstrels had an audience 10 that filled every part of the house except the parquette. House closed till Christmas when Janauschek appears.

At the Grand, Oliver Byron in Across the Continent managed to fill the house at almost every performance. This week Callan-Haley Minstrels.

Items: It is whispered that James G. Miller will next season manage a lady star who has recently made a hit in New York.—The Princeton College Glee Club will concertize at City Hall 29.—George Backus, of the late Janish co., joined Salsbury's Troubadours in Louisville last week.—Harry Whitney, manager of Condemned to Death, is here. The co. will go on the road again.—James B. Stowe, for several years equestrian director for Sells' Brothers, has purchased Mr. O'Key's interest in the M., F. and O. Circus, and the concern will hereafter be known as Miller, Stowe and Freeman's Circus.—Alfred Joel, business manager for Janauschek, and George W. Little, an old Columbus boy, in advance of Walter Standish's Under the Lash co., are in town.—Prof. J. S. Boyer, leader of the orchestra, and Harry E. Rand, treasurer of the Metropolitan, will take a benefit at that house Jan. 20.—T. W. Okey, formerly interested in the management of the Grand and the "Met," and part owner of the M., F. and O. Circus, has left for California, to engage in real estate business.—New arrivals at Schneider's: Lizzie Webber and Thomas Britton. Baby Ewing, Ford and Forrester and Eva Lester. Business good.—Managers Fennessy, of Cincinnati, and Garwood, of Toledo, attended the performance of the Jockey Minstrels 17, and were so well pleased that both booked them.

DAYTON.

The Grand (Reist and Dickson, managers): The New York Casino Opera co. produced Erminie 10 11 to $1,500. A most successful engagement in every respect. Rose Coghlan and one of the best supporting cos. that has been here for years, produced School for Scandal 13 to a medium but unusually brilliant audience. The Sir Peter Teazle of Charles Walcot was a most finished impersonation, and shared equal honors with Miss Coghlan as Lady Teazle. A large and thoroughly disappointed audience attended on The Little Tycoon 15. The T. P. W. Minstrels 16; fair audience. John A. Stevens 17-18 and matinee in A Great Wrong Righted. Panic prices and large audiences.

Cues: Fred Darrell left The Little Tycoon co. here 16 and will join The Evangeline co. in Cincinnati 19. Darrell did not appear with the co. here on account of a misunderstanding with Manager Dunlevy.—Jennie Calef and co. have been here during the past week rehearsing at the Grand preparatory of its opening season at Springfield, (O.) 24-5.

MANSFIELD.

Opera House (Miller and Dittenhoefer, managers): McIntyre and Heath's Minstrels drew small house 13. The Amy Gordon Opera co. engagement of three nights and matinee closed 18 to miserable business. The co. is a good one and deserved better.

Concert: Gilmore's Band gave two concerts 14 in the Congregational Church at which nearly two housand tickets were sold. Letitia Fritch sang nicely.

ZANESVILLE.

Schultz and Co's Opera House (John Hoge, manager): Pat Rooney drew only a small house 10, when he appeared in Pat's Wardrobe. Rooney's funny style always makes people laugh heartily. Dan Sully brought in his Daddy Nolan 13, showing him to a fair-sized audience. The piece gave general satisfaction. In the second act, where the fun came thick and fast, it was almost impossible to hear what was said on the stage, the laughter was so long and loud. Mr. Sully's quiet, natural acting in the first act was very impressive. It is seldom equalled in the higher walks of the drama. Master Malvey is a cunning chap, and his mischievous pranks created much mirth. Pretty Lillian Calef's admirers bestowed continued applause on her efforts. The T. P. W. Minstrels were not greeted by the usual big house 17.

LIMA.

Faurot Opera House (George E. Rogers, manager): Newton Beers in Lost in London 13; good business. Mr. Beers was excellent as Job Amroyd, and the rest of the co. were efficient; but the play is rather tiresome. The scenery was elegant, the transformation in the last act being simply grand. Only a Farmer's Daughter 16; light house. Marion Abbott made a splendid Madame Laurent. Roland Reed made his first appearance before a Lima audience 18. Business was good. Mr. Reed kept the audience in continuous laughter.

LANCASTER.

Chestnut Street Opera House (H. Wilkiemeyer, manager): McIntyre and Heath's Minstrels gave the first entertainment of the kind in this city since the house opened 16th.

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HARRISON GREY FISKE . . EDITOR

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To Correspondents.

Correspondents of THE MIRROR are requested to send in their credentials for 1886 on the printed date of expiration, Dec. 31. Cards for the New Year will be forwarded immediately thereafter.

Mr. Winter's Diary.

For several years past Mr. William Winter, the gifted dramatic editor of the *Tribune*, has furnished THE MIRROR with a carefully compiled chronological record of the theatrical and musical events of the year. Mr. Winter has placed his valuable Dramatic Diary for 1886 in our hands, and it will appear in these columns next week.

A Journalistic Triumph.

The sale of the Christmas MIRROR is unprecedented in the annals of dramatic journalism. Not only in New York, but in all parts of the country the demand, has been immense. The variety and quality of the contributions have attracted widespread comment, while the illustrations have come in for a share of the general approval. How enthusiastically the press, the profession and the public received this notable number is indicated by the newspaper notices and letters presented elsewhere in the current issue.

All this is gratifying to us as it is certain to be to our thousands of friends. We promised beforehand to excel all our previous efforts, and we are naturally pleased that the result is so generously appreciated. The next holiday number is a long way off yet, but we intend that it shall be as far in advance of that of 1886 as the latter is of its predecessors.

Puns and Punishment.

Doctor Johnson said long ago that the man who would perpetrate a pun would pick a pocket—a neat alliteration and germane to the matter. Decidedly the lowest form of wit is punning. It is an accomplishment easily acquired and lays no stress on the intellect either of the punster or his victim. Any clumsy fellow can dislocate, but it takes a skilful surgeon to reduce the dislocation and to make things square again.

The English school of burlesque sins woefully in this respect. The average writer of that kind of entertainment has little wit at command, but in place of that quality he can turn the language inside out, upside down and catty-cornered to the Queen's taste, and the average British audience will guffaw most uproariously at the lingual contortion. So it is cheaper to be punny than to be funny, and the effect is much easier come by.

Not only is burlesque disfigured by these vocal quiddities, but even comedy is not sacred. Tom Robertson, one of the most elegant, if not the most original, of modern English play-writers, has not disdained to make a gentleman of decent education and standing defile his speech as follows:

> She was a blonde, most beautiful to see;
> I only wished that she blonde (belonged) to me.

Harry Paulton is a sad offender in this respect. So also is Burnand. Henry Byron did it, but did it so deftly that one forgave the crime for the sake of the ingenuity. But the small-fry—they are simply atrocious.

Paulton and Burnand are masters of the art, and when they condescend to punning it is mostly for a purpose. But Snifkins sins for the sake of sinning, and for him there should be no pardon. Had we our way, Dr. Johnson's aphorism should be carried out and the punster should meet the same fate as the pickpocket. We were about to say the same punishment, but we would not be hoist with our own petard, so we hold back in good time. Our only comfort is that the British punster finds his Nemesis in America. What the French call *une morne silence* generally falls like a pall over the elaborate disjunctions of the English funny man, and the laugh is turned to yawns.

The Actor's Christmas Cheer.

This MIRROR tells where three-fourths of the acting fraternity will enjoy their Christmas cheer—that is, apart from two performances a day. Holidays are not exactly red-letter days in the actor's calendar. He dines either with a matinee staring him in the face or hurries from the table to reach the theatre in time for the evening performance.

Still, the actor is not entirely deprived of pleasure during the feasts of the season. Many merry little parties will sit down to boards that may groan, as old Metaphor puts it, or that may leave the groaning for the guests on the following day. Good feeling will prevail during the disappearance of the viands, and then will follow toast, speech and song.

We do not say that this good cheer will fall to the lot of every company—only to the well-regulated companies.

In these days, degenerate or otherwise, the actor seldom eats his Christmas dinner at home or is able to make calls upon his closer friends at New Year's. Happy is the actor whose company is booked for Christmas week or Christmas Day in the city or town he calls his home. But this very seldom occurs—it is generally some other fellow's home. He must be content with what cheer is lying around loose, or send presents to make the cheer of those at home more pleasant and enduring.

Personal.

BRADLEY.—Lenora Bradley has gone West to reinforce Salsbury's Troubadours.

ANOTHER.—THE MIRROR begins another volume this week—the seventeenth.

LEONARD.—G. Herbert Leonard is doing excellent work in support of Rose Coghlan.

MARCELLUS.—Kittie Marcellus has joined the Bennett and Moulton Opera forces in the East.

BARRY.—Charles Barry, the actor, was lately married to Miss Clara Kate Ollivier, of London. The couple are now in this city.

O'NEILL.—James O'Neill is to add Hamlet to his repertoire. J. W. Shannon will play the King, S. Miller Kent Laertes and Grace Thorne Ophelia.

SHERIDAN.—Emma Sheridan, of the Prince Karl company, has been indisposed at her home in Washington for the past fortnight. She will rejoin the company this week.

HAWORTH.—Joseph Haworth is in town enjoying a brief rest from his arduous labors in the leading role of Hoodman Blind.

FOSTER.—Mrs. Augusta Foster has won warm words of praise from the Boston critics for her acting in support of Booth. Her Lady Macbeth in particular was the theme of universal and hearty commendation.

HOWSON.—John Howson's benefit, it has been settled, will take place on Thursday afternoon, Jan. 13, at Wallack's. A strong list of volunteers has been secured already for this occasion.

MANSFIELD.—Richard Mansfield receives marked social honors during his tour. In Detroit a dinner was given him which was attended by the Mayor, the Judges of the civil courts and many of the leading citizens.

FISH.—In January Marguerite Fish will be heard in English. She is to have a repertoire of Leonard Grover's Our Wedding Day, Three Great Days and an English version made by Mrs. Ludovisi called Dr. Gluck's Engel.

HARWOOD.—Denver Dan, in the hands of Harry Harwood, is a very amusing performance in Fred. Bryton's Forgiven. It is a quaint conception, well sustained throughout, and pleasing to all classes in the audience.

DAVENPORT.—Fanny Davenport will resume her season at the People's Theatre next Monday night. Fedora will be given on Monday and Tuesday evenings, and the double bill of London Assurance and Oliver Twist the rest of the week.

MAGINLEY.—Next season Benjamin Maginley will give up May Blossom and play in Irish dramas. He has secured Harry Watkins' well-known play, Trodden Down. It will be tried by Mr. Maginley this week in Wilmington, Del.

DARRELL.—Fred. Darrell was called upon to sing a song he did not know at short notice in The Little Tycoon. He refused and left the company. He has joined the Evangeline company, with which organization his wife, Irene Verona, is playing.

REEVES.—Fanny Reeves, the star of the McDowell Comedy company, is delighting Western audiences in an extensive repertoire of modern plays. The plays are very carefully produced as to scenery, etc., and Miss Reeves is surrounded by a strong company.

EVANS.—A concert in honor of Tellula Evans was recently gotten up by friends in Dixon, Cal. It was a very pleasant affair. Miss Evans was on her way to join the Winston-Pyke Opera company at Portland, Oregon, where she is now singing in leading roles.

JAMES.—Reports as to Louis James closing his season are unfounded. He has cancelled a few one-night stands in favor of a better selection, and this is the only ground upon which such reports could be based. Next week he will play the Eastern Pennsylvania circuit.

KEENE.—T. W. Keene recently spent a few days in Hartford, Ct., as the guest of his son-in-law, Edwin Arden, who was playing an engagement there. He expressed great pleasure at the general appearance of the newly-refitted Opera House there, and said he hoped to play therein at some future time.

CAREY.—Edna Carey, the handsome and gifted young emotional actress, is in the city, the Planter's Wife company remaining idle until after the holidays. Miss Carey has been offered the leading position in support of Clara Morris for her tour to 'Frisco, but as the salary was not satisfactory she declined it.

BAKER.—Irene Ackerman has drawn a life-size crayon bust of Assistant Secretary B. A. Baker, of the Actors' Fund. It has been framed and hung in the Fund rooms. Some say it flatters Mr. Baker and others that it is a "third old man." Most of the critics, however, say it is very lifelike. But the old gentleman turns a deaf ear to all, flatterers alike, and simply says 'Get out!"

THOMPSON.—An unfortunate omission was made in Denman Thompson's advertisement in the Christmas MIRROR. The comedian published his entire route for *next* season, but by a blunder of the proof-reader the displayed line "1887—Season—1888" did not appear. Provincial managers who have contracts with Mr. Thompson for *this* season may rest assured that they will be carried out.

The Actors' Fund.

During the last two weeks nine applications for relief were considered by the Executive Committee. Two were rejected.

Expended in relief during the same period, $383.

The monthly meeting of Board of Trustees was held on Thursday, Dec. 9. Messrs. Palmer, Miner, Henderson, Watkins, Pastor, Smith, Knowles, Gilmore and Fiske were present.

On motion of Mr. Miner it was ordered that in future all burials in the Actors' Fund plot be under the direction of the Cemetery Committee.

The President reported on the circular-letter to managers in regard to the Fund benefit. Several prominent managers have already consented to give a percentage of the receipts of April 23 to the Fund.

A vote of thanks was tendered to a gentleman in San Francisco who presented the Fund with a portrait of the late John McCullough; also to E. H. Gouge, who presented an autograph letter of the late Edwin Forrest.

On motion of Mr. Knowles the following were appointed a committee to look for a building for the Fund: H. C. Miner, Edwin Knowles and Antonio Pastor.

Application has been made by the Trustees for the admission of Henry Bascomb to the Forrest Home.

The following were appointed a committee on the Fund benefit in Brooklyn: W. E. Sinn, Edwin Knowles, H. C. Miner and John P. Smith.

John P. Smith was appointed to superintend the benefits in Philadelphia, Baltimore and Washington.

New members and annual dues paid in. U. J. O'Mallon, George Bast, Charles Fleishman, Joseph Fohs, Evelyen Campbell, Z. T. Carroll, George Backus, Otto H. Reiths, S. Hoffheimer, Daniel F. Somonds, William G. Myers, John Sutherland, Eliza Hudson, George A. Parkhurst, Mrs. H B. Hudson, H. B. Hudson, J. D. McKitrick, William J. Humphrey, Florence Bayard, Fanny Jacobs, Henry W. Mitchell,, Robert James Lees, Mrs John T. Sloper, William Little, Elmer E. Young, Walter Macnichol, Myron Calice, C. D. Hess, Minnie Galloway, Henry Barfoot, Charles Cloudsley, Allessandro Salvini, Carl Schenck, Harry Thorne, Maggie Willett, Anthony Farrell, Nellie Bain, Etta Farrar, Josephine De Vay Hall, John Findlay, A. A. Arment, W. D. Marks, Lois Clark, Wright Huntington, Alice Crawford, George H. Sheppard and John E. McWade.

Transfer of the Third Avenue.

"The only difference between the Third Avenue Theatre under Mr. Hill's management and under mine," said H. R. Jacobs to a MIRROR reporter the other day, "will be the difference in the prices and the name. It will be called H. R. Jacobs' Third Avenue Theatre. I have the house for six years, and shall manage it myself with the assistance of W. A. Edwards, as my business enterprises are so extensive that I cannot promise to be able to devote my entire time to it. If possible the house will be kept even better than it has been, and everything will be done to make it first class in every respect. I am about fixing up the front of the house in splendid shape, and will put in new furniture and new scenery.

"It is my opinion that this is just the place for a first-class popular-price house, and I think the public will patronize it, especially as all the contracts of the combinations that have booked here will be held up to, and even better attractions secured if possible. The prices of admission used to be twenty-five, fifty, seventy-five cents and one dollar. The new scale is fifteen cents for the gallery, fifteen, twenty five and thirty five cents for the balcony, and thirty five, fifty and seventy-five cents for the orchestra. My son, Morris J. Jacobs, will act as treasurer. We have now twelve theatres on our circuit, in the following cities: Albany, Troy, Syracuse, Rochester, Buffalo, Hartford, Brooklyn, Montreal, Philadelphia, Newark, Cleveland and New York."

Caught In a Corner.

The *Sun* of Tuesday contained the following article on its editorial page:

A correspondent of broad and well-founded literary activity calls our attention to a story printed in the Christmas Number of the New York MIRROR, entitled "The Major's Story," signed and perhaps contributed as original by M. B. Curtis, an actor. It reveals a queer state of things. It is, with the exception of merely a dozen words or so, a reprint of the "Man From Solano," by Mr. Bret Harte, published originally a few years ago in the *Sun*. Of course THE MIRROR has been imposed upon, and whether Mr. Curtis has been imposed upon also, or is the impostor himself, remains to be determined. It is hardly conceivable that an actor, who relies for much of his prosperity upon the favor of the New York public, would boldly perpetrate such a fraud as palming off one of Mr. Bret Harte's stories as his own. It is more probable that being applied to, together with a number of other actors, to contribute to the columns of THE MIRROR, he hired some one of greater literary experience than himself to provide the desired contribution, and then signed it, unconscious that he was putting his name to a production of one of the most brilliant of contemporary writers of English fiction. If Curtis and THE MIRROR had agreed that a third party should write Curtis' story, then they were both the victims of the undaunted pirate who stole from Mr. Harte. If THE MIRROR understood that "The Major's Story" was to be from the actor's own pen, then Curtis sold THE MIRROR, and probably this journeyman pirate sold Curtis.

The last sentence of the *Sun's* article surmises what is found, upon investigation, to be the true state of things. In company with a *Star* reporter, who was sent to interview the editor of THE MIRROR, the latter saw M. B. Curtis in his dressing-room at the Fourteenth Street Theatre Tuesday night. The actor made a clean breast of the deceit that he had practised to the *Star* man.

"When Mr. Fiske wrote asking me to send him an anecdote for the Christmas Number," said Mr. Curtis, "I replied that I should be happy to oblige him. As the time for sending in the manuscript drew near I found myself still in doubt as to what to write. One day I met Col. J. F. Milliken, the play-adapter, on Broadway. I told him about my promise and he said if I were pressed for time he would do it for me and let me sign my name to it. A bargain was struck, and later, when he brought me 'The Major's Story,' and remarked that it was original, I paid him a good sum for it. Milliken said I had better have it copied off, as his handwriting was known in the MIRROR office. My stage-manager, John Queen, made the copy. This was sent to Mr. Fiske. I didn't know Milliken had stolen the story from Bret Harte until to-night. I thought he composed it himself. Mr. Fiske had no knowledge whatever that I was practicing a deceit upon him. I simply wanted to fulfil the promise I had made him. That's all there is about it."

When he was asked if he appreciated the the gravity of the fraud that he had, it is true, with only partial intent, practiced upon THE MIRROR and its readers, Mr. Curtis treated the question as a good joke. "THE MIRROR wanted a story and I sent it one," was his answer.

Evidently Mr. Curtis does not comprehend the unenviable position in which he is placed. In endeavoring to hoodwink us he overstepped the bounds and was himself taken in. This is righteous punishment.

By no means do we place the whole blame upon Mr. Curtis. Colonel Milliken figures even more unenviably in this matter. He sold his principal in a clumsy fashion that was certain to be exposed before long. Mr. Curtis has good grounds for an action against Milliken.

So far as THE MIRROR is concerned, it erred only in misplacing faith in Mr. Curtis' integrity and measuring his mental calibre by a too generous standard. In justice to Bret Harte (whose fugitive story, "The Man from Solano," we had not read at the time the Christmas MIRROR was published) the honest contributors to THE MIRROR, its readers and ourselves, we make public the details of this affair. We published "The Major's Story" in good faith and our responsibility really ended there.

It may repay Mr. Curtis to glance over Section 528 of the Penal Code, which says in substance that any person guilty of appropriating the property of another or converting it to his own use by fraudulent representations or other means, is guilty of larceny. Mr. Curtis paid for pirated property. We have done our duty. We think he owes it to himself and his friends to do his.

Manager Hill's Margins.

J. M. Hill arrived in the city on Tuesday. He seemed in the best of health and spoke cheerfully to a MIRROR reporter on the subject of the present season's business and the prospects for the future.

"I had no reason whatever for leasing the Third Avenue Theatre to Mr. Jacobs, except that there was a profit in so doing, and because the Third Avenue Theatre, like every piece of property I have, is for sale when the right offer is made. I never marry a piece of merchandise. I do business for the money that is in it, and if an immediate profit is to my interest, I sell to get it. The policy of the house under Mr. Jacobs will be changed in no particular excepting as to the prices, and there will be very slight change in them. The same number of performances will be given, and there will be only one change in the attaches of the house.

"Miss Mather's season," continued Mr. Hill, "has been the most prosperous she has ever had. Beginning in California August 2, she has tested the capacity of nearly every theatre in which she has played between that point and New York. She will be here for six weeks, during which she will play her full repertoire, and possibly appear in something new. We have had the elder Dumas' old tragedy, Thisbé, adapted, and Miss Mather may be seen in that. She may also be seen in Masks and Faces. The Union Square has been an uninterrupted success with its line of female stars. Next season's time is already pretty well filled."

For Sweet Charity.

To-day's professional matinee of Jim the Penman at the Madison Avenue Theatre bids fair to bring together one of the most representative theatrical audiences that has ever been known in this city. Invitations have been sent to the members of every company now playing in the city, and those known to be idle, and it is on presentation of these invitations only that seats are given.

The house will be decorated with evergreens, and in the interior lobby will be a platform at which Marie Burroughs, Mrs. Gilbert and Annie Robe will receive the donations of those who wish to make their Christmas gifts to the Fund. There will not be the slightest solicitation, however. All donations will be voluntary. Behind the ladies of the receiving committee there will be a screen with the words from King Lear, in evergreen: "Let's exchange Charity."

Up to Wednesday evening outside donations had been received amounting to $525. It is estimated that $1,000 will be netted, although Mr. Palmer thinks that the donations may amount to much more. Of those who have already given may be mentioned: Mrs. John Hoey, $100; Fanny Davenport, $100; Joseph Pulitzer, $100; Al. Hayman, $50; Edmund C. Stanton, $25; Mrs. E. M. Knox, $20.

Orthoepy.

For players that, taken together, are as faulty as are the members of Frederick Warde's company, their pronunciation is better than one would expect.

Chooseth. Mr. Herman sounds the last syllable of this word as though it were written *uth*. Mr. Herman in the delivery of many of his speeches in Bassanio is twice too rapid. No audience can more than keep the drift of language when it is spoken with the rapidity Mr. Herman often speaks.

Baned. I do not think Mr. Warde has any authority for pronouncing the *a* of this word short. It is long, like *a* in *pane*. Mr. Warde as Petruchio, especially in the opening scenes, is far too rapid. Language cannot be understood at any distance when spoken so rapidly.

Amity. Mr. Watson has a habit of pronouncing words ending with *y* as though they ended with *ie*.

Ducat. Mr. Bandmann and also some of the members of Mr. Warde's company pronounce this word as though it were written *ducit*.

Quietness. Mr. Garrick's attention is called to the fact that the last syllable of this word is *ness*, not *nuss*, and also that the last syllable of *spirit* is *it*, not *ut*. The "want wit sadness" that makes it difficult for Antonio to know himself does not appear in Mr. Garrick's Antonio. Instead of being subdued and using little action, as the personator of Antonio should, Mr. Garrick, especially in the longer speeches, vociferates like a stump-speaker, saws the air like a windmill, and wriggles like a corkscrew.

Peise. If Miss Wilmot will consult her dictionary, she will find that the word is not *paze*, but *pize*. If I had not seen Miss Beaudet's Portia, I should think Miss Wilmot's Portia as bad a Portia as I have ever seen.

Reduced. Miss Eugenie Blair's *u* in this word sounds too much like long *oo*. Miss Blair's Katherine was a most agreeable surprise to me. Miss Blair is young and good looking, and is possessed of a good deal of natural aptitude for the profession she has chosen; the school she is in, however, is not calculated to develop it.

Financier. The last is the accented syllable of this word. The first *i* is short and the *a* is obscure—*i. e.*, it is touched so lightly that the ear is not able to distinguish which vowel it is.

Mr. Warde differs from Mr. Barrett in the reading of the line:

> Let not the sound of shallow foppery enter my sober house.

Mr. Warde puts the chief stress on *shallow*, while Mr. Barrett puts it on *foppery*. Mr. Warde, then, thinks that Shylock does not object to the sound of foppery, provided it be not shallow, while Mr. Barrett thinks that Shylock objects specially to the sound of foppery; to other sounds he has no objection. This is nearer Shylock's thought, but it is not just his thought. What he would say is that he will not have even so much as the *sound* of foppery enter into his house. Hence *sound* is the word, and the only word, in the line to emphasize.

ALFRED AYRES.

The Usher.

Mend him who can! The ladies call him, sweet. *In Ushering*
—LOVE'S LABOR'S LOST.

The age of Hamlet is a question that is being widely discussed again, owing to Wilson Barrett's youthful make-up in the part. Mr. Barrett maintains that Hamlet was not more than twenty years of age at the time of his father's murder. Sylvanus Dauncey (the brother of Henry Arthur Jones, and who is the actor's clever and loyal secretary) has published a letter in the Boston *Herald* supporting his chief's view of the matter. Thus Mr. Dauncey:

Mr. Barrett deduces from the text and spirit of the play itself innumerable arguments which clearly point to the truth of the theory he has adopted, and which no one has yet attempted to disprove on any logical basis. The whole question is merely one of literature and dogma. The commentators will treat Shakespeare as they treat the Bible. They will fight tooth and nail for every syllable that they can literally understand, whatever relation it may bear to the general spirit of the matter, and they will put a fixed and generally false dogmatical construction upon everything that is not capable of a literal translation. And then when there comes a student who has probed beneath the surface into the heart of the matter, they accuse him of missing or misinterpreting the spirit.

Looking to "the general spirit of the matter," it seems to me that Hamlet's exact age is of little consequence, and a revival of the question at this time is only another instance of the feverish anxiety manifested by nearly all recent acquisitions to the Shakespearean field to excite attention and arouse profitable discussion by casting well-established interpretations to the four winds and cudgelling their brains to devise and introduce innovations that, oftener than not, are paltry, illogical and farfetched. The "spirit of the matter" teaches the thoughtful student that Hamlet may be any age beyond the age of youth and inexperience—he is the essence of Man, the embodiment of the highest human development; it is immaterial whether he be five-and-twenty or five-and-forty. His years are as unimportant as the exact period in which the scene is laid, the cut of his dress or the architecture of the scenes amid which he moves. I mean, of course, so far as the force and meaning of the character itself are concerned. Hamlet, like his creator, was not of an age, but for all time. Shakespeare in all his plays—and in none more strikingly than in Hamlet—subordinates time, place and the other rules of conventional stagecraft to the paramount purpose of his work.

* * *

But if "the spirit of the matter" be disregarded and the text literally followed, it is plain that Hamlet was at least twenty-eight or thirty. In proof whereof the old and irrefutable argument may be quoted that the Gravedigger tells Hamlet that the skull of Yorick "has lain you i' the earth three-and-twenty years;" and Hamlet betrays a somewhat mature personal appreciation of the jester's skill when he says: "A fellow of infinite jest, of most excellent fancy; he hath borne me on his back a thousand times." If Hamlet were twenty, as Mr. Barrett holds, how does that gentleman explain the simple fact that Yorick's skull had 'lain i' the earth" for three years before Hamlet was born?

* * *

W. J. Florence settles the conflicting reports about the prosperity of his tour in a letter I have just received. "Business is grand," he writes. "The best season I have had in many years." Florence sends me also a charming little poem entitled "Passadene," which he wrote for the Christmas MIRROR. 'Tis better late than never, and it shall find the place it deserves in our next issue.

* * *

I want to send out an entirely unsolicited and disinterested puff for Mr. Shanks' National Press Intelligence Company. I am a subscriber, and I find its service admirable. By this medium an editor supplements his regular exchange list by about 2,000 leading papers all over the world, and gets them carefully read at a trifling cost. Busy journalists and professionals all ought to know and profit by this immense and comprehensive system for securing clippings on any subject that may interest them. A public person that subscribes to it can rest contented that nothing he may happen to want in this line escapes the eagle eyes of Mr. Shanks' vigilant army of newspaper readers.

* * *

At last there is some likelihood of the Forrest Home directors bestirring themselves about the well-known case of Harry Bascomb. The other day the secretary of the Actors' Fund wrote to the President of the Home, Daniel Dougherty, about him, and received the following reply:

Harrison Grey Fiske, Secretary Actors' Fund:

DEAR SIR:—I entirely agree with you in relation to Mr. Bascomb, and I strove with all my might to have him admitted to the Forrest Home years ago. The more helpless he is the more deserving of the bounty of the Home. The gentlemen associated with me on the Board differed from me, and thus Mr. Bascomb's application was denied. Unquestionably an application coming from the Fund will be entertained, and I promise in advance it will receive from me again an earnest and sincere support. Please forward the application to me, and I will present it at the first meeting of the Board. Very truly yours,

DANIEL DOUGHERTY.

The application has been duly sent, and action on the part of the Home's Directors is awaited with interest.

* * *

To-day Excise Commissioner Andrews is to appear before the Board of Estimate and Apportionment to argue for an appropriation to the Fund of the license-moneys received during the current year. The Mayor and a majority of the Board are understood to favor the bestowal of a fair proportion of the money to the charity, and it seems likely that Mr. Andrews' generous efforts in behalf of the Fund will be rewarded with success.

* * *

A batch of curious letters from various MIRROR readers lies on my desk. One is from a correspondent in Newport, R. I., who spells on the *Home Journal's* phonetic plan. The writer wishes me to send her a "pupper wich ad something about Burs, or lost or Stolden in London, send me the play if it is put up in Book form like the Markido or other plays." She also notes in our London correspondence the absence of any mention "of what was once Grate Play actors, Charles Kean or Charles Mathews or Amy Sedgwick," and she would be "obolige" if I would "in cert if they are living or dead," for she never "see you menetuon them in eny of your news or Mr. Buckstone. he youst to be a very comacal wit and I have ad the Pleasure of lafing at some of his droll sayings."

* * *

Another letter, signed "Actor," says: "Can you inform me why English actors and actresses are preferred to American, even the best American stars preferring English talent? It certainly must be they are better artists, or they would not be in demand, nor brought thousands of miles to fill engagements. The American actors are either walking the streets or else are playing twice a day at dime theatres."

The writer of this is evidently not an actor, for an actor would know better than to give forth that absurd concluding sentence. As a matter of fact, English actors are not preferred by the majority of our stars and managers. Booth, Davenport, Morris, Barrett, Maggie Mitchell, Jefferson and most of the leading players of our stage have companies chiefly, if not wholly, native in *personnel*. There are a few Anglomaniacs among our stars, but they are very few, and their foible is looked upon with good-natured indifference. It does no harm. And let me say here that I welcome as many English actors of real ability as choose to come to our shores. There is room enough always for clever people. That's the sort the great body of the public want, irrespective of any narrow question of nationality. Only fools care for actors simply because they are foreign; but every intelligent man appreciates genuine talent wherever it hails from. The kind of Englishmen that I object to are the duffers, the chaps that come here because they cawn't get an engagement at 'ome, you know.

* * *

Another correspondent complains that the children in the Wall Street Bandit company are given but a pittance and that the agent that engaged them takes the lion's share from the lambs. Another still is from a fiery individual who signs himself "Judson," and takes me to task for not printing a long-winded effusion on the subject of the injustice of stars to subordinate actors. He says this conduct on my part "shows the injustice of papers who (*sic*) profess to be the friends of the profession." Judson proposes to "ventilate the matter to those he believes are interested." If Judson has lived forty years—as he says—he should have learned ere this to write with at least as much grammatical accuracy as one would expect from a youngster in a kindergarden. His communication was a mass of blunders, his subject was of the chestnut chestnutty, and so it found its way to the last resting-place of all the rot that comes to the editorial sanctum—the great, the convenient, the capacious w. p. b. Judson will do well to ventilate himself along with this pregnant matter.

* * *

And here is a letter from Joseph MacSweeney, of Rochester, N. Y., who wants me to give him the exact address of his brother, J. P. MacS., who is somewhere on the road—just as if I kept a directory of the MacSweeneys and recorded their goings and comings in a ponderous tome. Then "Subscriber," of Chicago, desires me to alleviate his anxiety as to "whether Gus Williams, the German comedian, has ever 'done' the 'song and dance.'" And so I might go on almost *ad infinitum* through reams of notes and queries on every conceivable and inconceivable subject which can be fired at the editorial martyr by the insatiable people that "want to know." Nevertheless, I wouldn't miss this branch of my large correspondence for a good deal. I owe to it some real gratification and many, many laughs.

* * *

Last week the Treasurer of the Lyceum Theatre received this note on the back of a card: "MR. TREASURER:—Kindly accommodate me with two (2) seats for this evening's performance. By granting the above request you will oblige, yours truly, PERCIVAL E. STANLEY. December 14, 1886." On the other side, beneath Stanley's name, was the legend "*Detroit Free Press*." Mr. Frohman suspected something was wrong and refused the application. George P. Goodale, the gifted dramatic editor of the *Free Press* (who, by the bye, is justly one of the most popular men in the world of journalism), tells me that Stanley is an impudent fraud. He has never had any connection with Mr. Goodale's paper.

* * *

Fred. J. Engelhardt, who has managed nearly all the leading athletic celebrities, sends me from 'Frisco some photographs of a new and stunning arena star whose name in public is Jaguarine. Truly, if the pictures be admitted to evidence, the name is not misapplied, for the young lady's build and poses suggest the sinuous, graceful queen of the jungle. Her face is remarkably handsome, and it is marked with the characteristics of daring and determination. Jaguarine is a swordswoman. She fights with rapier, broadsword and bowie-knife. She has met and vanquished all the noted male fencers of the Pacific coast. As an appropriate dress she wears on horseback a rococo hood and garb of jaguar skin, ornamented with the teeth of the same animal.

* * *

Mr. Engelhardt writes me as follows: "The natural impression made by Jaguarine's exploits on horseback (astride) and her achievements with the sword is that she must be masculine, not to say tough. Women especially rejoice over a woman who can do extraordinary things in a physical way without becoming in the least coarse, and against whom not a breath of scandal has ever been raised." The writer continues to say that Jaguarine will be heard of in another direction than swordsmanship. She is studying for the stage. When she develops into an actress there is little danger that she will suffer much annoyance from the gruel-fed youths that infest the stage-door when a pretty woman is on view, for Miss Jaguarine looks eminently capable of knocking out a whole regiment of 'em.

* * *

At the conclusion of her engagement at Niblo's Mrs. Langtry became her own manageress, Mr. Gilmore's contract with her terminating then. She will play Chicago, Philadelphia, Baltimore, Washington and a number of dates on her own account. It is not generally known that Mrs. Langtry is a shrewd and sensible business woman, quite competent to look after all the multifarious details of her own affairs. Next season she intends managing her tour herself from beginning to end.

In the Courts.

THE ROUMANIANS SET FREE

Judge Ingraham, of the Superior Court, has decided that pending the settlement of the suit for the rescinding of the contract made by Max Rosengarten and Philip Drosdowitz and the members of the Roumanian Opera company, the former shall be restrained by injunction from interfering with members of the company. From the face of the contract the Judge thought that the members of the company, not being acquainted with the English language, could not have understood it, and therefore should not be held to live up to its terms.

The company is made up of musicians and actors from the Balkans who came to this country to show their powers and musical talent. Their contract with the managers was cast-iron, so that they were almost bound body to soul to the managers. They gave some performances in the Lexington Avenue Opera House, but to small houses. They received no salary, and to prevent starvation had sought employment individually. This the managers objected to; hence the suit.

NO SALARY FOR MARX.

Emil Marx last Summer, in Berlin, made a contract with one of Gustav Amberg's agents to sing and act in the German Opera company at the Thalia Theatre, and the seasons of 1886-7 were comprehended within it. The wife of Marx also was to sing and be given a prominent part in the operas produced. They arrived in this city in September, and immediately reported at the theatre for rehearsals. Nanon was the first opera to be given, and when the rehearsal was called Mrs. Marx complained that she had been allotted the part of the page, which she did not consider sufficiently prominent. A discussion arose, in which Marx joined, and trouble was brewed which ended in police-court scenes and a suit on account of scandalous words.

Marx did not appear in the theatre afterward, but instituted a suit against Amberg to recover salary under the contract. This suit was recently tried in Justice Steckler's court. Mr. Amberg said that Mr. Marx was virtually discharged at the time of the trouble at the theatre. He claimed that Mrs. Marx was given a prominent part, and considered the page in Nanon the second in point of importance. According to the contract he was of the opinion he could have given her a much less important position in the performance and still keep within its terms.

Judge Steckler held that the manager was justified in discharging the actor and ordered a judgment in his favor. Mrs. Marx now has a suit for recovery of salary, which will be ried next week.

McNooney's Visit.

The first rehearsal of Edward Harrigan's comedy for the Park Theatre took place on Tuesday. It is called McNooney's Visit. Mr. Harrigan will be seen in the part of McNoonny, an Irish bachelor who lives up in the country and who comes down to the city on a visit and to participate in the St. Patrick's Day Parade. In the first act is seen the interior of a truck farm shanty uptown, where McNoony meets his old sweetheart, an Irishwoman, played by Annie Yeamans. The second represents the Tombs interior. This revolves, showing the exterior. In the third act matters are given a happy conclusion after there has been any number of adventures for the Irishman from the country. Johnny Wild has one of his old time New York negro parts, while David Braham has written four or five of the melodious songs The new comedy may be put on early in January."

The Amateur Stage.

THE GILBERT IN RAYMONDE.

It was determined by the dramatic committee of the Gilbert that the society must do its best to redeem the mediocrity of its opening performance this season. They certainly carried their point, for Raymonde, a comedy-drama in three acts, by Victorien Sardou, which was presented on Wednesday evening, Dec. 15, at the Brooklyn Academy, was quite in keeping with the Gilbert's record for good work. The plot of the play turns on the fact that Raymonde has been betrayed as a young girl by Monsieur Octave, a polished villain. She subsequently marries Captain Montaglin and conceals from him all knowledge of this love affair. Her little daughter, Adrienne, is reared in a peasant's family. Complications ensue when Monsieur Octave, who is a friend of Montaglin, prevails upon the latter to adopt Adrienne. Raymonde confesses all, the Captain forgives her, and the villainy of Octave is exposed.

William B. Vernam was a trifle too austere as Captain Montaglin. He would have been a more sympathetic personage if he had thrown a little light and shade into the reading of his lines. Adam Dove was somewhat out of his element as Monsieur Octave. A man "may smile and smile and be a villain," but the malignity of his disposition will break out on his countenance at times. Mr. Dove's impersonation was by no means bad, for he can always be depended on for conscientious work, but his genial methods made it difficult for the audience to realize that he was playing the part of a villain. William T. Harris, Jr., was quite amusing as Jovin, and Charles T. Catlin's character sketch of Remy, an old sailor, was excellent in make-up and execution. Alice Ferris, an excellent amateur, acted the role of Raymond with magnetic interest. Her impersonation would have done credit to a professional company. Grace Clark is a good comedienne, and her bright work as Mme. Guichard threw considerable life into the play. Little Lillie Smith scored quite a hit as Adrienne. The delivery of her lines was delightfully devoid of the usual sing song cadence of children when they are taught to "speak in public on the stage." Clara Knowles and Aggie Wilson also acquitted themselves with credit.

AMATEUR OPERA ASSOCIATION IN IOLANTHE

Iolanthe was presented by the Amateur Opera Association at the Brooklyn Academy on Dec. 16 The house was filled with a large and fashionable audience. It is doubtful whether the society ever afforded its friends a more enjoyable entertainment, The principals of the cast were as follows: The Lord Chancellor Charles H. Parsons; Earl of Mountararat, William C. Kimball; Earl Tolloller, S. L. Swazey; Private Willis, Edward B. Campbell; Strephon, John G. Hill; Phyllis, Mrs. L. P. Wilks; Queen of the Fairies, Miss Edgewood Starritt; Iolanthe, Mrs. A. Mersereau; Celia, Helen Clarke; Leila, Clara Crooks; Fleta, Bessie Rathbun. In voice Charles H. Parsons is as good as the average singing comedian. He infused an amount of dry humor into the lines of the Lord Chancellor that would have delighted William S. Gilbert. Mrs. L. P. Wilks looked charming as Phyllis and sang sweetly. The Strephon of John G. Hill was well acted and comparatively well sung. William C. Kimball as Earl of Mountararat and S. L. Swazey as Earl Tolloller were successful in capturing the audience in their vocal as well as their histrionic efforts. Mrs A. Mersereau was also very satisfactory as Iolanthe. Miss Edgeworth Starritt looked handsome, but did not deliver her lines nor sing with any great effect. The chorus of dukes, earls and barons showed lack of stage drill at their first entrance. They improved, however, as the play progressed.

SOCIETY AMATEURS IN THE SNOWBALL.

Sydney Grundy's three-act comedy, The Snowball, was played at the Music Hall, Orange, N. J., on Tuesday evening, Dec. 14, under the auspices of the Essex County Toboggan Club. The cast, which was composed of society amateurs, was as follows: Felix Featherstone, Edward Fales Coward; Uncle John, Everett J. Wendell: Harry Prendergast, William A. Taylor: Saunders, William Francis Johnson; Mrs. Featherstone, Mrs. Charles Denison; Ethel Granger, Katharine Brady; Penelope, Ruth Lawrence. The play was fairly well acted throughout.

THE AMATEUR COMEDY CLUB PERFORMANCES.

On Friday and Saturday nights, Dec. 17 and 18, the Amateur Club gave performances at the Metropolitan Concert Hall for the benefit of the "Association for Reforming Young Girls." The pieces selected were two comediettas, Sunshine and Anything for a Change. The cast of the former was as follows: Maud Ashley, Elsie De Wolfe; Susan, Miss Letterman; Frank Ashley, A. T. Mason; Dr. Drury, Arthur Brayer; Will Milford, Henry S. Blake. These ladies and gentlemen evinced refinement in speech and manner, but their histrionic efforts require considerable cultivation before they can call for serious criticism.

In Anything for a Change the characters were distributed as follows: Mrs. Honeyball, Miss Binsse; Margaret Honeyball, Clara Wright; Paul Honeyball, H. L. Camman; Mr. Swoppington, Stephen C. Williams; Thomas, Edward P. Sperry; Jeremy Census, S. H. Parsons.

ST. PAUL'S LYCEUM IN RICHELIEU,

St. Paul's Lyceum played Richelieu at the Brooklyn Athenæum on Monday and Tuesday evenings, Dec. 20 and 21. The performances were under the direction of George F. Becks.

An Amateur on Amateurs.

One cannot help being sometimes astonished at the measure of success obtained by amateur actors when is taken into account the scanty preparation they feel called upon to make. A greater reason for surprise, however, is to be found in the failure of most amateurs to realize the full extent of the triumphs within their reach if they would only strive in real earnest to secure such triumphs.

In acting, the line between the amateur and the professional cannot be drawn with any degree of closeness. It is hardly too much to say that the *Art* is common to both—the profession or calling belonging to those who make acting their means of livelihood. Now, the average professional is not to be distinguished from the amateur by his superior education, his insight into the characters he assumes, nor, indeed, in most cases by any special artistic training. He has absorbed the conventions and traditions of the stage, rejoices in the possession of physical attributes more or less attractive, and this, with a few tricks picked up in the course of his experience, equips him for the part of the hero, villain or fool, as the case may be. The imagination of his audience must do the rest.

The soul and spirit of acting may almost be said to be as freely at the command of the amateur as the professional. Not only "the hand of little employment hath the daintier sense;" but, perhaps, too, that inspiration has the truer ring which is not trammeled by effete traditions nor made secondary to "points" and gags.

If amateur players would rise to the level of their opportunities they must not remain satisfied with the easily gained plaudits of mutual-admiration cliques. As students, for them the pleasure of the play should lay as much in the preparation as in the performance. A company of bright, intelligent people who spare no effort to perfect themselves in their parts, and who are not blinded by self-sufficiency, will keenly enjoy the good rehearsing which is sure to bring them up to a high standard of excellence and to insure a highly creditable performance.

Amateur theatricals have gained *eclat* in this country, but their best possibilities yet remain to be developed. ALFRED YOUNG.

Professional Doings.

—Edna Courtney is starring under the management of Colonel Edings.

—Sidney Howard leaves the Hoodman Blind company on Saturday.

—Charles H. Day has engaged with Adam Forepaugh for the season of 1887.

—Griffith Morgan, the scenic artist, is with the Horning-Bradshaw Hoodman Blind company.

—The Martha Wren Collins company is doing a fairly successful business in Central Kentucky.

—Henry A. Jones' The Noble Vagabond was announced for production in London last night.

—George Backus has joined the Salsbury Troubadours to play a leading part in The Humming-Bird.

—Edward E. Kidder's On the Stage is in great demand by managers The week of Jan. 10 he plays it at the Lee Avenue Academy, Williamsburg.

—Sheehan and Coyne's Grogan's Elevation company went to pieces in Cincinnati last week, the managers, Coyne and Horner, taking a hurried departure, with salaries largely in arrears.

—Jennie Calef will appear in An American Princess at Columbus, O. on Dec. 27. Her supporting company includes Lulu Jordan, Jennie Cleveland, Anna Mortland, Walter Fessler, Charles Herbert, Harry Leonard, C. W. Charles, Fred. Beane and J. Michaels.

—On May 1 Herman Nunnemacher will become proprietor and manager of the Grand Opera House, Milwaukee. During the Summer the theatre will undergo renovation and refitting, including new stage, new scenery and new curtains. Time for next season is rapidly filling.

—Manager George M. Miller, of the Grand Opera House, Reading, Pa., has begun booking for next season. For this season he has over 150 nights booked. The prices at the Grand run from twenty-five to seventy-five cents, subject to increase or reduction, according to the attraction.

—Manager Charles Smith, of the Vine Street Opera House (variety) in Cincinnati, and who was dispossessed Dec. 16 for default in rent, has decamped with considerable indebtedness. The house will, in all probability, remain closed during the rest of the season.

—The Casino will resemble a huge floral garden on the occasion of the 200th performance of Erminie on the evening of Tuesday, Jan. 4. New Dickey Bird verses are now being written, and several novel features will be introduced into the opera. Souvenirs quite unique in design and in the shape of a "little surprise" will be distributed.

—J. W. Randolph has resigned from the business management of the Windsor Theatre, Boston, and Dr. G E. Lothrop, the proprietor, will hereafter manage it. Mr. Randolph leaves Boston with the best wishes of Dr. Lothrop. Next season Dr. Lothrop will have a new theatre in Boston. It will seat 2,700 and hold $575.

—George E. Tucke has given up the management of the People's Theatre at Harrisburg, Pa. He writes that he has lost $1,500 on the venture, and that no company has played to expenses since the opening on Sept. 6. "But I wouldn't be without THE MIRROR," says Mr. Tucke, "even if I am out of the business."

—Marlande Clarke is playing Macari in support of Louise Rial in Called Back. He writes of a new and pretty theatre at St. Augustine, Fla., and of the social attentions the company received from leading people of that ancient city, including the officers of Fort Marion. The company is now in New Orleans for a fortnight.

—The management of the Casino are actively engaged in preparation for the Actors' Fund benefit to take place there on the afternoon of Thursday, Jan. 20. A number of volunteers have already offered their services, and among the attractions will be the second act of Erminie. Within a week or two the entire programme may be announced. One of the features will be the construction of ten little flower booths in the foyer of the theatre, to be presided over by the leading ladies of the principal theatres in the city.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

formance to small house 14. Callen-Haley Minstrels, 16; fair business. The horizontal bar act by the Dare Brothers was much appreciated.

Music Hall (J. H. Miller, manager): Georgie Melnotte's Jockey Minstrels, 18; large male audience.

PENNSYLVANIA.

HARRISBURG.

Opera House (Markley and Fill, managers): Robert Downing as Spartacus, the Gladiator 15. Attendance only fair, a blizzard prevailing; but the audience was amply repaid for its courage in venturing out, in the most "nipping and eager air," by the finest production of tragedy that has been seen in our city since the days of the great comb., Wheatley, Davenport and Mrs. Farren. The star was strong and most impressive, giving his lines their full value throughout, without the accompanying rant which is usual with tragedians. The support was intelligent and capable, and added much to the completeness of the production. The Devil's Auction, with its fine scenery and beautiful ballet, was with us 16, and drew large house. The "Auction" seems to be a plant of ever increasing vigor, as it is better than last season, and was then better than the season before. Eli Wheatfield is the vehicle by which A. H. Woodhull introduces himself as a star. He gave it 18 to a fair house, principally alott. The star is good, but burdened with the infirmities of the play and mediocre support.

ALLENTOWN.

Music Hall (Kiwood Newhart, manager): The event of the season was the appearance of Rhea in the brilliant comedy, The Widow, 14. The action of the play is brisk and spirited and greatly entertained one of the largest audiences of the season. The support was admirable. Christmas Eve Frederick Warde appeared in The Gladiator. Louis James and Marie Wainwright in Julius Cæsar 31; New Year's Day, Pat Rooney.

Academy of Music: This week the attraction is the Julian Comedy co.

Music Hall Note: With the performance of Rhea Manager Aschbach bade farewell to the Allentown stage. Manager Newhart, his successor, is daily receiving letters and telegrams from the best attractions on the road for dates, and the majority, if not all of the cancelled attractions by the retiring manager, have written most flattering letters, expressing their desire to fill the cancelled date under his management.

BETHLEHEM.

Lehigh Theatre (L. F. Walters, manager): In spite of the very inclement weather during week 11, fair audiences greeted Agnes Wallace-Villa and her excellent co. in their performances of Love's Martyr, M'chette, Confusion, etc. The Annie Winters' Dramatic co. this week.

Feast: "Oh! what a feast!" remarked Mr. Villa when he received the Christmas Number of THE MIRROR, and and it is doubtful whether he will enjoy his Christmas dinner in Lock Haven more than he did the contents of the admirable publication.

TITUSVILLE.

Opera House (Emery and Lake, managers): A Night Off 14; packed house; audience well pleased. Hoodman Blind 16; light business. Tide of Fortune 25, Rhea 27, Thomas' Orchestra co. 30.

BUTLER.

Opera House (I. I. McCandless, manager): Notwithstanding very cold weather, Lizzie Evans did good business 16 as Chip in Fogg's Ferry. She made a decided hit. Steve Corey's singing was greatly appreciated.

OIL CITY.

Opera House (Kane and Rogers, managers): Haverly's Minstrels 13; creditable performance to good house. Horning and Bradshaw's Hoodman Blind 17; good house; excellent performance. The work of Adele Waters in the dual characters of Nance and Jess was heartily received.

NEWCASTLE.

New Park Opera House (E. M. Richardson, manager); Margaret Mather in The Honeymoon 13 as Juliana to one of the largest and most fashionable audiences of the season. Abbey's Uncle Tom co. 15; good house.

Allen's Opera House (W. F. Loftus, manager): Marie Prescott in Pygmalion and Galatea 11; small audience. Miss Prescott is one of the finest actresses that has played here this season.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Rhea in The Widow 17; large house. Margaret Mather in The Honeymoon 18; a large house.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Grey-Stephens co. 13 and week, pres nting Without a Home and Saved from the Storm to large houses.

Tips: Charles Yecker, for nearly two years advance agent of Starr's Opera co. left last week to assist his father in the management of the Opera House. George W. Goodhart, of this city, takes his place, and is making arrangements for a ball on Christmas for the members of the opera co. who are here next week.—Press Eldridge, of Carncross' Minstrels, paid a visit here last week to meet his wife, Lou Sanford, who is a member of the Grey-Stephens co.

READING.

Grand Opera House (George M. Miller, manager): John W. Ransone in Across the Atlantic drew a good house and gave a satisfactory performance 14. Lester and Allen's Minstrels appeared to a large audience and gave a first-class entertainment 10. Gray-Stephens co. 20, week; Starr-Harris Opera co. 27, week.

Academy of Music (John D. Mishler, manager): Rhea in The Widow to a large and select audience 18. The comedy is good and was well presented. The Devil's Auction drew large houses 17-18; good performance. Alone in London 25; Louis James and Marie Wainright in Virginius 27 and Romeo and Juliet 28.

RHODE ISLAND.

PROVIDENCE.

Providence Opera House (Robert Morrow, manager): The past week we have had one of the best entertainments of the season. The attraction was The Jilt. The houses were not large, but were patronized by the best class of theatre-goers. This week Michael Strogoff; next, Lawrence Barrett.

Theatre Comique: Arrivals for the week—Edwin R. Lang, Viola Rosa, Cordella and Vidella, Smith and Weston, Frank O'Brien, Casey and Howard, Melville, Stetson and Adams, Marion Dixon, Ella Martyne, Thomas Le Mack, William H. Pendergast.

Westminster Musee: Arrivals—J. W. McAndrews, O'Brien and Redding, Kittie Bingham, Harry Rogers, Saunders and Dean, John Mayon, Kittie Randolph and George H. Gies. This popular place of entertainment is patronized every day by over 2,000 people. The exhibition room is being enlarged to nearly twice its present size.

SOUTH CAROLINA.

CHARLESTON.

Academy of Music (Will T. Keogh, manager): Barry and Fay in Irish Aristocracy 16 16; good business. Zozo, with Blanche Curtisse as the Magic Queen, 17-18, and matinee; opened to large house. Miss Curtisse is tall, graceful and handsome, and looks every inch the queen. Howard James, jr., makes a capital Cupid. Two Johns 24-25.

Items: George H. Adams joined the Zozo co. here.—C. R. Gardiner, proprietor of the Zozo co., reports large business everywhere throughout the South.

COLUMBIA.

Opera House (Eugene Cramer, manager): Barry and Fay made their first appearance here 14, presenting Irish Aristocracy. Crowded house. Well received.

TENNESSEE.

MEMPHIS.

New Memphis Theatre (Joseph Brooks, manager): After an absence of several years, Mrs. D. P. Bowers appeared 8-11, presenting Mary Stuart's Queen Elizabeth, Lady Audley's Secret and Macbeth to large and well-pleased audiences. Support excellent. W. J. Scanlan week of 13 in Shane-na-Lawn and The Irish Minstrel; drew finely. The support was equal to the demand. This week, Rose Coghlan.

People's Theatre: A very attractive bill last week in Hughes and Stiles comedy co. Business splendid at twenty-five, thirty and fifty cents.

Museum: The attractions last week unusually good including the Cowboy Pianist, A. O. Babel, with a first-class variety performance in the theatre. Attendance large.

CHATTANOOGA.

New Opera House (Paul R. Albert, manager): Harry Lacy's Planter's Wife co. was to have been here on the 14th. The town was well billed and advertised, and with his usual energy manager Albert had worked up a large house, besides paying personal attention to the setting for the first act, which was quite expensively and elaborately gotten up. The box sheet showed a $600 house. Every incoming train was watched with anxiety, yet no Harry Lacy turned up. Not a word was sent to the management and as late as 7 o'clock P.M. nothing was heard. At that hour Manager Albert learned by telegraphing to Manager Hart at Knoxville, that Lacy had not appeared there the night before. Hundreds of people were disappointed and manager Albert was left to mourn over the loss of a good many dollars. He also holds an order on Lacy's manager, Andy Mackay, for a sum of money advanced to the advance agent, T. J. Reilly.

The Georgia Minstrels (colored) played to a large up-stairs crowd, many darkies being turned away. Florence Elmore 23, 24 and 25; Barry and Fay 27; Louise Rial 29.

Tip: THE MIRROR can always be found at Henderson and Co.'s and Payne and Co.'s bookstores, and Manager Albert has two copies on file in his office.

TEXAS.

SHERMAN.

Opera House: Louise Balfe presented Dagmar to a good and very enthusiastic house 9. She was call before the curtain at the close of every act. The support was very good. William Harcourt is deserving of special mention. Miss Balfe's dresses were the handsomest ever seen in Sherman. Lights of London 10; well represented by Litt and Lee's co. Adelaide Randall in The Bridal Trap, sang and played herself into the good graces of the largest house of the season 14.

AUSTIN.

Opera House (Capt. C. F. Millett, manager): The Cattle King and Bandit King 13-14; packed house first night; second only fair. Triple Alliance comb. 24-25; Confederate Home Grand Gift Concert 27-28.

TEXARKANA.

Ghio's Opera House (J. K. Reilly, manager): Harry Webber 10-11. Flora Moore in bunch of Keys 12-13; good business. Miss Moore is a great favorite here. Zena Blanche as Dolly and Lee Harrison as Grimsey deserve special mention. Lights of London; splendid performance, 15; large and appreciative audience.

GALVESTON.

Tremont Opera House (H. Greenwall and Son, manager): Light business attended Milton Nobles' engagement 9-11. Patti Rosa assisted by a good co. appeared in Zip and Bob 12 14; to fine business. Everybody was made happy. Harry Warren deserves mention for clever comedy work.

Items: Carper, the man who threatened suit against the management of the Opera House for allowing his name to be made the subject of a gag in Zozo, has given up the idea.—Max Fehrman, of the Nobles co., is a former resident of this city and is always given a hearty welcome.—Through some unannounced cause Dollie Nobles did not appear in The Phœnix and her part of Sadie was played by Fanny Barry-Sprague; but not as Dollie Nobles plays it.—I said the the Adelaide Opera co. was small numerically, not musically, as your compositor put it. Advance sale for Patti has reached $4,400.

VIRGINIA.

NORFOLK.

Academy of Music (Joseph K. Strasburger, lessee): Blanche Sherwood, supported by an excellent co., closed an unusually successful three nights' engagement in Dad's Girl 15. The youthful star drew increasing patronage at every performance, and made a marked hit. The Two Dans to poor business during remainder of week. This week, Bessie Gray's National Ideal Opera co.

Opera House (Barton and Logan, lessees). The Black Hawks to large business last week. This week, Silvo and Sisson's Novelty co. are "turning 'em away."

Good Time: On the night of the 15th, and when Blanche Sherwood had completed her engagement here, the little star's father, W. H. Sherwood, the hustling manager of our Academy of Music, by preconcerted arrangement had a select party of his friends, including your correspondent, assembled in the parlors of the leading restaurant here, where a feast was prepared. When the tables had been cleared the guest of the evening, Miss Blanche, was toasted, and if the best of wishes for her future and a genuine appreciation of her undoubted talent will cheer her on her upward career, she may feel assured that she has both from her Norfolk friends.

WEST VIRGINIA.

PARKERSBURG.

Academy of Music (M. C. Van Winkle, manager): Condemned to Death did not please a small audience 11. Belle Gilbert and J. H. Huntley last week in a variety of plays; good business considering the weather.

Change: Treasurer George Q. Campbell has resigned the box-office, and Frank L. Smock ticket agent of the Ohio River Railroad, now handles the cash.—George Freeland, for several seasons usher, has resigned.

WHEELING.

Opera House (W. S. Foose, manager): Daniel Sully appeared in Daddy Nolan and the Corner Grocery 14-15 to fair business. Audiences highly pleased. The Little Tycoon Opera co. 17-18, three performances; large houses.

Grand Opera House (A. J. Klunk, manager): Waite's Comedy co. last week in Danites, Led Astray, Black Diamonds and French Spy. Very Fair business. Brass band was the best features. Arizona Joe 27-29, and The Tourists 30-Jan. 1.

WISCONSIN.

MILWAUKEE.

Hedley and Harrison's co. presented Youth at the Grand Opera House for four nights and matinees, opening 9. Youth is one of the few good, strong melodramas now before the public, and was well rendered by an excellent co. The situations are interesting and the climaxes well worked up. Business fair. The Long Strike 13-15 to only fair business. First production here and it did not score a startling success. J. C. Padgett, in the dual role of Learoyd and Moneypenny, proved himself to be an actor of considerable merit and versatility. John A. Stevens' Passion's Slave was presented 16-18. Charles Barringer as Manuel DeFoe acts with great force. The Peasleys' vocal efforts in the third act were well received. Support fair.

Prince Karl opened at the New Academy 15 for a four nights' engagement. This is one of the neatest, cleanest, pleasantest little comedies that has been presented here in many a day; yet business has been beggarly. While Beatrice Cameron as Mrs. Lowell the heiress, and Richard Mansfield as Prince Karl, carry off the honors, the co. throughout is strong and evenly balanced. Wall Street Bandit 23-26.

Items: The Chicago Opera co. will probably play a Christmas engagement at the Palace.—Youth closed season in Chicago last week and the co. goes East to appear in The Silver King.—Sherman Brown, the handsome treasurer of the Grand, barnstormed through Wisconsin the early part of this week with the Rag Baby under the management of R. L. Marsh.—John W. McKinney, in advance of Prince Karl, was in the city last Sunday night and passed the evening in Litt's private office at the Academy. The brilliant scintillations of wit exchanged between him and Frank Curtis made laughter incessant. John is a worker and is an old Missouri friend of mine. Am indebted to him for courtesies.—It is rumored that Jake Nunnemacher is trying to buy an interest in the New Academy. Nothing definite has been settled as yet, but to the knowing one it looks like a little game of bluff.—It is also rumored that R. L. Marsh and Turner, of the Gaslight co., are after the Palace.

CANADA.

MONTREAL.

Theatre Royal (Sparrow and Jacobs, managers): Neil Burgess in Vim and Widow Bedott has crowded the house to the doors all week. Performance very good.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Alone in London did a good business week of 13. Cora Tanner in the leading role was excellent and her support very fair. The scenery was first-class. For Christmas week, Robert Butler's Pantomime co in The Golden Egg. New Year's week Held by the Enemy will be given the first three nights and for the last three Tony Hart.

Toronto Opera House (C. A. Shaw, manager): Edwin Thorne in The Black Flag week of 13. Business very large. Doré Davidson as Sim Lazarus divided honors with the star.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

ADA GRAY: Rochester 23-5.

ALONE IN LONDON CO.: Reading, Pa., 24-5, Washington 27, week.

AIMEE: San Francisco 13, three weeks, Oakland Jan. 3, San Jose 4-5.

ALSBERG-MORRISON CO: Denver 20, week, Colorado Springs 27, Leadville 28-30, Canyon City 31, Pueblo Jan. 1, Cheyenne 3, Laramie 4, Rawlins 5, Salt Lake 7-8.

ANNIE PIXLEY: Trenton, N. J., 23.

AGNES WALLACE-VILLA: Lock Haven, Pa., 20, week.

ATKINSON-COOK CO.: Pittsfield, Mass., 20, week.

APHRODITE CO.: Salem, Mass., 25, Waterbury, Ct., 29.

ABBEY'S UNCLE TOM CO: Waynesburg, Pa., 23, Washington 24, Braddocks 27, Monongahela City 28, Brownsville 29, Uniontown 30, Scottdale 31, Connellsville Jan 1.

ADAMS COMB.: Trenton, Mo., 20, week, Gallatin 27, week.

ARTHUR REHAN'S CO: E. Saginaw, Mich., 24-5.

BLACKMAIL CO.: Buffalo 20, week, Montreal 27, week, Toronto Jan. 3-5.

BLACK FLAG CO: Hamilton 20, week.

BARRY AND FAY: Macon, Ga. 23, Atlanta 24-5, Columbus 27, Montgomery, Ala., 28, Mobile 29, Meridian, Miss., 30, Jackson 31.

BUNCH OF KEYS (Flora Moore): Waco, Tex., 24-5, Fort Worth 27-8, Dallas 29-30, Denison 31, Bonham Jan 1.

BENEDICT'S MONTE CRISTO CO: Marshall, Tex., 23, Longview 24, Texarkana, Ark., 25; Paris 27, Honeygrove 28, Bonham 29, Denison 30, Sherman 31, Denton Jan 1.

BUNCH OF KEYS CO.: Poughkeepsie, N. Y., 23; Hoboken 27 week; Philadelphia, Jan. 3, week.

BOARDING-HOUSE CO: St. Paul 20, week, Minneapolis 27, week.

BLACK CROOK (Baker's): Burlington, N. J., 24, Easton, Pa., 25, Bethlehem 27, Pottstown 28, Reading 29, Lancaster 30, Harrisburg 31.

BASYE DRAMATIC CO.: Terre Haute, Ind., 20, week, Danville, 27, week.

BOY TRAMP CO.: New Haven 20, week.

BALDWIN CO.: Lima, O., 20, week, Erie, Pa., 27, week.

BITTNER'S THEATRE CO: Moline, Ill., 20, week.

C. A. GARDNER (Karl): Haverhill, Mass., 24-5.

C. ERIN VERNER: Ft. Wayne, Ind., 24-5, Vincennes 29, Indianapolis 30, St Louis Jan. 3, week.

CROSSEN'S BARKER'S DAUGHTER CO.: Wilkesbarre, Pa., 20, week, Norristown 27, week, Hoboken, Jan. 3, week.

CHANFRAU: St. Louis 20, week.

CORA VAN TASSEL: Indianapolis, Ind., 23-5.

CLIO: St. Louis 20, week.

CLAIRE SCOTT: New London, Ct., 20, week.

C. H. CLARK: Muskegon, Mich., 24-5, Grand Haven 27.

CATTLE KING CO.: Hot Springs, Ark., 23; Cairo, Ill., 25, Decatur 27 Bloomington 28, Joliet 29, Milwaukee 30, Jan. 1, Chicago 3, week.

DION BOUCICAULT: Orange, N. J., Jan. 1.

DALYS' VACATION CO.: Philadelphia 20, week; Hudson, N. Y., 28; Albany 31, Jan. 1.

DENMAN THOMPSON CO.: Chicago 20, two weeks, Detroit, Jan 3, week.

DAN SULLY'S CORNER GROCERY CO.: Boston 20, week, Worcester 28-9.

DANIEL BANDMANN: Louisville 20, week, New Orleans 27, week.

DEVIL'S AUCTION CO: Albany 23-4, Troy 25, Philadelphia 27, week, Kingston, N. Y., 3, Poughkeepsie 4, Pittsfield, Mass., 5.

DOMINICK MURRAY: Brooklyn, E. D., 20, week, Boston Jan. 3.

DICK GORMAN: Kingston, Ont., 23, Gouverneur 24, Watertown 25, Ogdensburg Jan. 1.

EDWIN BOOTH: Oswego, N. Y., 24, Syracuse 25, Bradford, Pa., 28, Newark Jan. 1, Philadelphia 3, two weeks.

EFFIE ELLSLER: Lincoln, Neb., 23, Council Bluffs, Ia., 24-5, Peoria, Ill., Jan. 1.

EDWIN F. MAYO: Syracuse 20, week, Rochester 27, week, Buffalo Jan. 3, week.

EDWIN ARDEN: Albany 20, week, Troy 27, week.

EVANGELINE CO.: Cincinnati 20, week, Pittsburg 27, week.

EZRA KENDALL: Kansas City 20, week, Des Moines, Ia., 27, Ottumwa 28, Burlington 29, Mt. Pleasant 30, Keokuk 31, Quincy, Ill., Jan. 1.

EUNICE GOODRICH: Logansport, Ind., 20, week, Lafayette 27, week, Bloomington, Ill., Jan. 3, week.

EDWIN STUART CO.: La Porte Ind., 20, two weeks.

FANNY DAVENPORT: N. Y. City 27.

FRANK MAYO: Brooklyn, 20, two weeks.

FLORENCES (Mr. and Mrs. W. J.): Denver 27, week, Leadville Jan. 3-5.

FLEMING'S AROUND THE WORLD CO.: Chicago, 20 week.

FRED. BRYTON: Jersey City 20, week, Albany 27-9.

FELIX VINCENT COMEDY CO.: Omaha 20, two weeks, Fremont, Neb., Jan. 3, week.

FRED. WARDE: Ashland, Pa., 23, Allentown 24-5, Brooklyn 27, week.

FANTASMA: Chicago 20, week, Detroit 27, week.

FLORENCE BINDLEY: Wheeling, W. Va., 20, week, Delaware, O., 27, Middletown, 28, Greenville 29, Piqua 30, Springfield 31-Jan. 1.

FRANK E. AIKEN: Boston 20, week, Brooklyn 27, week, Albany Jan. 3, week.

FRANK I. FRAYNE: Cleveland 20, Cincinnati 27, week.

FLOY CROWELL: Norristown, Pa., 20, week, Poughkeepsie, N. Y., 27, week.

FRANK S. DAVIDSON: Vincennes, Ind., 25, Worthington 27, Bloomfield 28, Sullivan 29, Princeton 30, Booneville 31, Rockport Jan. 1.

FORD DRAMATIC CO.: Luverne, Minn., 20, week.

FRANCIS LABADIE: Pekin, Ill., 23, Canton 25, Beardstown 27, Taylorville 28, Centralia, Jan. 1.

GENEVIEVE WARD: N. Y. City 20, week.

GRISMER-DAVIES CO.: Plattsmouth, Neb., 23, Lincoln 24-5, Central City, Col., 27, Greeley 28-9, Loveland 30, Cheyenne 31-Jan. 1, Denver 3, week.

GEORGE C. MILN: St. John 27, week.

GUS WILLIAMS: Cleveland 20, week, Cincinnati 27, week, Pittsburg Jan. 3, week.

GOLD KING CO.: Newark, O., 24-5.

GRACE GEORGE CO.: New Kiowa, Kas., 20, week.

GALLEY SLAVE CO.: Waterbury, Ct., 25.

HELEN DAUVRAY: N. Y. City 13, four weeks.

HENRY E. DIXEY: Boston 20, week, Brooklyn 27, week.

HOODMAN BLIND CO. (Haworth): Paterson, N. J., 25, Brooklyn 27, week.

HOODMAN BLIND CO. (Horning-Bradshaw): Chicago 20, week, Cleveland 27, week, Youngstown, O., Jan. 3-4, Meadville, Pa., 5-6.

HELD BY THE ENEMY CO.: Brooklyn 20, week, Toronto 27-9.

HARBOR LIGHTS CO.: Boston Sept. 30—indefinite.

HERNE'S MINUTE MEN: Springfield O. 22-3, Dayton 24-5, Indianapolis 27, week, St. Louis Jan. 3, week.

HELENE ADELL: McKeesport, Pa., 20, week, Altoona 27, week.

HARDIE-VON LEER CO.: Grand Rapids 21-5, Muskegon 27-8, Charlotte 29, Ann Arbor 30-Jan. 1, Elkhart, Ind., 3-5.

HARRY WEBBER: Palestine, Tex., 24, Hearne 25, Austin 27, Waco 28.

IVY LEAF CO.: Milwaukee 24-6, Chicago 27, two weeks.

JOHN T. RAYMOND: Philadelphia 20, two weeks, N. Y. City Jan. 3, week.

JOSEPH MURPHY: Chicago 13, two weeks, Topeka, Kas., 27, Leavenworth 28, Atchison 29, Kansas City 30-1.

J. W. JENNINGS: Trenton, N. J., 27, week.

JAMES O'NEILL: N. Y. City 20, week, Philadelphia 27, week, Zanesville, O., Jan. 3, Columbus 4-5.

J. J. DOWLING: Pittsburg 20, week.

JOHN A. STEVENS: Chicago 27, week, Cleveland, Jan. 3, week.

JENNIE CALEF: Springfield, O., 24-25, Columbus 27, week.

J. B. POLK: Scranton, Pa., 25, Tamaqua 27, Pottsville 28, Lancaster 29, Red Bank, N. J., 30, Elizabeth 31.

KATE FORSYTH: Lafayette, Ind., 23, Indianapolis 24-5.

KIRALFYS' RAT-CATCHER: San Francisco 6, four weeks.

KIRALFYS' AROUND THE WORLD: Boston 20, week.

KATE CASTLETON: Wheeling, W. Va., 24-5.

KATIE PUTNAM: Seattle, W. T., 20, week.

KINDERGARDEN CO.: Brooklyn 27, week.

LIGHTS O' LONDON CO.: Houston, Tex., 22-3, Beaumont 24, St. Charles, La., 25, New Orleans 27, week.

LOUISE LITTA: Owosso, Mich., 23, Battle Creek 24, Benton Harbor 25, Monroe 29.

LILIAN OLCOTT: Washington 20, week.

LIZZIE EVANS: Cleveland 20, week, Chicago 27, week, Louisiana, Mo., Jan. 3, Columbia, Tenn., 4, Marshall, Tex., 5.

LOUIS JAMES: Brooklyn 20, week, Reading, Pa., 27-8, Allentown 31.

LAWRENCE BARRETT: Portland, Me., 24-5, Providence 27, week.

LOUISE RIAL: New Orleans 20, week, Mobile 27-8, Montgomery 29, Birmingham 30, Nashville 31-Jan. 1, Louisville 3-5.

LOUIS ALDRICH: New Britain, Ct., 30.

LONG STRIKE CO.: N. Y. City 20, week.

LILLIAN LEWIS: New Britain, Ct., 25.

LOUISE ARNOT: Harrisburg, Pa., 20, week, Washington 27, week Norfolk, Jan 3, week.

LECLAIR AND RUSSELL: Hoboken 20, week, Brooklyn, E. D., Jan. 3, week.

LITTLE'S WORLD CO.: Newcastle Pa., 23, Franklin, 24, Corry 25.

LITTLE NUGGET CO.: Wichita, Kas., 23-4, Harper 25, Wellington 27, Winfield 28, Independence 29, Cherryvale 30.

LOTTIE CHURCH: Webb City 31, Joplin Jan. 1.

LOUISE POMEROY: Milford, Mass., 20, week, Haverhill 27, week, Philadelphia, Jan. 3, week.

MINNIE MADDERN: Toronto 23-5, Ann Arbor, Mich., 27, South Bend, Ind., 28, Battle Creek, Mich., 29, Saginaw 30, Bay City 31, E. Saginaw Jan. 1.

MAS LANGTRY: N. Y. City 20, week.

MARGARET MATHER: N. Y. City 20, three weeks.

MILTON NOBLES: Vincennes, Ind., 23, Springfield, O., 25, Lebanon 27, Dayton 28, Zanesville Jan. 1.

MRS. D. P. BOWERS: New Orleans 13, two weeks, Galveston, Tex., 27-9, Brenham 30, Houston 31-Jan. 1.

MME. JANAUSCHEK: Columbus, O., 25, Louisville 27, week, Evansville, Ind., Jan. 3, Vincennes 4, Terre Haute 5.

MME. MODJESKA: New Haven 25, Boston 27, two weeks.

M. B. CURTIS: N. Y City 20, week, Sandusky, O., 27.

MARIE PRESCOTT: Evansville, Ind., 24, Hopkinsville, Ky., 25, Louisville 27-9, Cincinnati Jan. 3, week.

MAGGIE MITCHELL: Pittsburg 20, week, Cincinnati 27, week.

MAY BLOSSOM CO. (Benj. Maginley): Orange, N. J., 24 Cincinnati 27, week.

MAY FORTESCUE: Plainfield, N. J., 25, Philadelphia 27, two weeks.

MICHAEL STROGOFF CO.: Providence 20, week.

MAIN LINE CO.: Philadelphia, 20, week.

MONROE-RICE CO.: Rochester 20; week, Canandaigua 27, Ithaca 28, Watertown 29, Utica 30, Oswego 31.

MYRA GOODWIN: Staunton, Va., 25, Charleston, S. C., 28-9, Atlanta, Ga., 31-Jan. 1.

MURRAY AND MURPHY: Hudson, N. Y., 24, Kingston 25, Portchester 27, Danbury, Ct., 28, Ansonia 29, Meriden 30, Naugatuck 31, Waterbury Jan. 1, Pittsfield, Mass., 3, N. Adams 4, Westfield 5.

MR AND MRS GEORGE S. KNIGHT: Brooklyn 20, week, N. Y. City 27, week.

MCDOWELL COMEDY CO: Helena, Mont., 20, week, Butte City 27 week.

MATTIE VICKERS: Decatur, Ill., 23, Galesburg 24, Burlington, Ia., 25, Cedar Rapids 28.

MESSENGER FROM JARVIS SECTION CO.: Chicago 20, week.

MARTYN CO.: Boston 20, two weeks, Brooklyn Jan. 3, week.

MAUDE GRANGER: Leavenworth, Kas., 24-5, Topeka 31-Jan. 1.

MELVILLE SISTERS: Tiffin, O., 20, week.

MAUDE ATKINSON: Chicago 13, three weeks.

MUGGS' LANDING CO.: Decatur, Ill., 25, St. Louis Jan. 3, week.

MATTIE GOODRICH: Jamestown, N. Y., 23-5.

MRS. RILEY'S CO.: Elkhart, Ind., 20, week, Richmond 27 week.

MAGGIE HAROLD: Danville, Pa., 20, week, Easton 27, week.

N. S. WOOD: Paterson, N. J., 20, week, New Haven, Ct., 27, week, Providence Jan. 3, week.

N. C. GOODWIN: N. Y. City Sept. 20—indefinite season.

NIGHT OFF CO.: Watertown, N. Y., 23, Lyons 24, Lockport 25, Tonawanda 27, Erie, Pa., 28, Akron, O., 29, Kenton 30, Sandusky 31, Toledo Jan. 1.

NEIL BURGESS: Ogdensburg, N. Y., 22-3, Belleville 24-5, Toronto 27-9, Brantford 30, Hamilton 31, Buffalo Jan. 3, week.

NEWTON BEERS: London, Ont., 23-5, Detroit 27, week, Providence Jan. 3, week.

NUGENT AND GLEASON'S METROPOLITANS: Plattsburg 20, week, Malone 27, week, Norwood Jan. 3, week.

ONLY A FARMER'S DAUGHTER CO.: Kenton, O., 23, Galion 24, Delaware 25, Fort Wayne 27, Warsaw 28, Peru 29, Kokomo 30, Logansport 31.

OLIVER BYRON: N. Y. City 20, week, Poughkeepsie 27, Worcester, Mass., 31-Jan. 1.

ONE OF THE BRAVEST: Baltimore 20, week, Pittsburg 27, week.

ON THE RIO GRANDE CO.: Los Angeles, Cal., 21-5, Sacramento 27-8, Woodland 29, Stockton 30-1, San Jose Jan. 1, Virginia City Nev., 3-4.

OLIVER WREN: Oswego, N. Y., 25, Newark 27-8, Groton 29.

PULSE OF NEW YORK CO.: Montreal 20, week.

PATTI ROSA: Waco, Tex., 22-3, Dallas 24-5, Denton 27, Cleburne 28, Weatherford 29-30, Fort Worth 31-Jan. 1.

PAULINE MARKHAM: Brooklyn 20, week, Pittsburg 27, week, Wheeling, W. Va., Jan. 3, week.

PASSION'S SLAVE CO. Grand Rapids, Mich., 20 week, Toledo 27, week, Cleveland Jan. 3, week.

P. F. BAKER: Brooklyn, E. D., 20, week.

PECK'S BAD BOY CO. Washington 20, week, Hartford, Ct., 27, week, Brooklyn Jan. 3, week.

PEOPLE'S THEATRE CO. (Hill's): Newburg, N. Y., 20, week, Port Jervis 27, week.

RHEA: Warren, Pa., 24, Bradford 25, Titusville 27.

ROBERT DOWNING (Gladiator): N. Y. City 20 two weeks.

ROBSON AND CRANE: Philadelphia 20, two weeks.

ROSINA VOKES CO.: N. Y. City Nov. 15, eight weeks.

RAG BABY CO.: Des Moines 23, Omaha, Neb., 24-5, Kansas City 27, week, Plattsmouth, Neb., 3, Lincoln 4, Leavenworth, Kan., 6.

RENTFROW'S PATHFINDERS: Elizabethtown, Ky., 24, New Albany, Ind., 25.

ROSE COGHLAN: Memphis 20, week, St Louis 27, week, Omaha, Neb., Jan. 3-5.

R. B. MANTELL: N. Y. City 20, week.

RICHARDSON-ARNOLD CO.: Lawrence, Kas., 20, week.

RICHARD MANSFIELD: Cleveland 20, week, Peoria, Ill., 27-8, Des Moines, Ia., 29-30, Omaha, Neb., 31-Jan. 1.

ROLAND REED: Chicago 20, week, St. Louis 27, week, Hot Springs, Ark., Jan. 3, Little Rock 4-5.

RANCH KING CO.: Brooklyn 20, week.

RANCH 10 CO.: Janesville, Wis., 25, Berlin 27, Ripon 28, Portage 29, Lacrosse 30, Sparta 31, Freeport, Ill., Jan. 1.

ROMANY RYE: Paterson, N. J., 24-5.

SKIPPED BY THE LIGHT OF THE MOON: Williamsport, Pa., 25.

SILVER SPUR CO.: New Orleans 20, week, Houston, Tex., 29-30, San Antonio 31-Jan. 1.

SILVER KING CO.: Newark, N. J., 20, week, Buffalo 27, week.

SOL SMITH RUSSELL: Brockton, Mass., 25, Boston 27, week, New Bedford Jan. 3, Fall River 4, Newport 6.

STRANGLERS OF PARIS CO.: Sedalia, Mo., 24-5, St. Louis 27, week.

SALSBURY'S TROUBADOURS: Louisville 20, week, Pittsburg 27, week, Newcastle, Pa., Jan. 3, Wheeling, W. Va., 4, Zanesville, O., 5.

SIBERIA: Zanesville, O., 25, Cincinnati 27, week.

SEYMOUR-STRATTON CO.: Haverstraw, N. Y., 23-5.

SHADOWS OF A GREAT CITY: Brooklyn, E. D., 20, week, N. Y. City 27, week.

STEVENS DRAMATIC CO.: Keokuk, Ia., 20, week, Fort Madison 27, week, Springfield, Ill., Jan. 3, week.

SHADOW DETECTIVE CO.: Norristown, Pa., 22-3, Wilmington, Del., 24-5, Baltimore 27, week.

STREETS OF NEW YORK: Pittsburg 20, week, Washington 27, week, Boston Jan. 3, week.

STANDARD THEATRE CO.: Mansfield, O., 23-5, Ashland 27, week, Fostoria Jan. 3, week.

TIN SOLDIER CO.: Boston 20, week, Newark 27, week, Baltimore Jan. 3, week.

TONY HART: Buffalo 20, week.

TWO JOHNS CO.: Savannah 23, Charleston 24-5, Wilmington, N. C., 27, Alexandria 28, Frederick, Md., 29-30, Plymouth, Pa., 31, Wilkesbarre Jan 1.

TAKEN FROM LIFE CO.: Cincinnati 20, week.

TIDE OF FORTUNE CO.: Titusville, Pa., 25.

T. J. FARRON: Independence, Mo., 23, Ottawa, Kas., 24, Ft. Scott 25, Springfield 27, Parsons 28, Denison, Tex., 29, Sherman 30, McKinney 31, Dallas Jan. 1.

TAVERNIER CO.: Port Huron 20, two weeks.

TIN BOX CO: Bangor, Me., 25.

UNDER THE GASLIGHT CO.: Worcester, Mass., 23-5, Gardner 27, Cohoes, N. Y., 28, Saratoga 29, Little Falls 30, Binghamton 31-Jan 1.

ULLIE AKERSTROM: New Bedford 22-5.

WHITE SLAVE CO.: Kansas City 20, week.

WAGES OF SIN CO.: Wilmington, Del., 25, Bradford 31-Jan. 1.

WILSON BARRETT: Chicago 27, three weeks.

W. J. SCANLAN: St. Louis 20, week, Detroit 27, week, Buffalo Jan. 3-5.

WALL STREET BANDIT CO.: Milwaukee 23-6, Chicago 27, week, St. Louis Jan. 3, week.

WE, US & CO.: Philadelphia 20, two weeks.

WILBER DRAMATIC CO. Steubenville, O., 20, week.

YOUTH CO.: Chicago 13, two weeks, Peoria, Ill., 27.

ZOZO CO.: Lynchburg, Va., 23, Richmond 24-5, Brooklyn 27, week, N. Y. City Jan. 3, week.

OPERA AND CONCERT COMPANIES.

AMERICAN OPERA CO.: Detroit 23-5.

BENNETT-MOULTON OPERA CO. Jamestown, N. Y., 27, week, Canton, O., Jan. 3, week.

BENNETT-MOULTON OPERA CO. B.: New Haven 20, week, Wilmington, Del., 27 week.

BOSTON IDEAL OPERA CO: Pittsburg 20, week, Richmond, Va., 27.

BESSIE GREY OPERA CO.: Norfolk, Va., 20, week, Richmond 27, week.

CARLETON OPERA CO: Chicago 13, two weeks, Minneapolis 27, week, St. Paul Jan. 3, week.

DUFF'S OPERA CO.: Cincinnati 20, week.

ERMINIE OPERA CO.: Minneapolis 20 week, St. Paul 27, week.

EMMA ABBOTT OPERA CO.: Los Angeles, Cal., 27, week, San Francisco, Jan. 3, two weeks.

GYPSY BARON CO.: St. Louis 20, week, Louisville 27-9, Nashville 30-Jan. 1, Cincinnati 3, week.

GILMORE'S BAND: Auburn, N. Y., 23.

KIMBALL OPERA CO. (Corinne): Hartford 20, week, Albany 27, week, Troy, Jan. 3, week.

LITTLE TYCOON OPERA CO. Baltimore 20, week, Washington 27, week.

MCCAULL BLACK HUSSAR CO.: Atchison, Kas., 23, Topeka 24-5, Kansas City 27-9, Leavenworth 30, St. Joseph 31-Jan 1.

MCCAULL'S DON CÆSAR CO.: Chicago 6, four weeks.

ROYCE-LANSING BELL-RINGERS: Mankato, Minn., 20, week.

STARR OPER

after all. Gladys and her husband go to India, and he seeks to earn a dishonest living by rooking English officers at écarté. Gladys' former lover, who has meanwhile come into a fortune, also goes to India, and of course the old friends meet. The wicked husband proposes to sharp the lover at cards, and order Gladys to participate in the swindle. She indignantly declines. Presently the wicked husband, while playing écarté, is discovered to have a reserve of kings stowed away in his waistcoat. Trouble ensues, out of which good eventually comes, for a mysterious Frenchman turns up and explains that the wicked husband is a bigamist and that Gladys is free. This is very gratifying, but Gladys reflects that it will be impossible for her to marry her old lover while the ex-husband is alive. The mysterious Frenchman, overhearing her reflections, very obligingly goes out and shoots the bigamist, and all ends happily. The comedy element was supplied by the introduction of an eccentric old General with a bad memory, his vivacious young wife, and the former sweetheart, now the General's aide-de-camp; and a smooth-tongued, sneaking comic villain, the accomplice of the wicked husband. As Gladys Ffrence West showed to more advantage than she has yet been seen. Her efforts were ably supported by Annie Rose and Messrs. L. Waller, Compton Coutts, C. Dodsworth and Royce Carleton. The Duke of Beaufort and Miss Constance Gilchrist graced the proceedings with their presence.

* * *

"Going behind" at the Avenue has of late been a popular amusement with certain of the smart youth of this metropolis who have more money than sense. The Lord Chamberlain does not, however, approve of such goings on, and the other day sent round a stern mandate, in consequence whereof the deputy manager of the house (who is familiarly known as "Fatty Coleman") will in future allow no one but members of the company within the charmed precincts.

* * *

A feud having broken out in the Vaughan-Conway Old Comedy Combination over a matter of figures, separation has ensued, and henceforth London (and, later on, the Provinces) will have two Old Comedy shows instead of one. H. B. Conway has managed to secure the Strand Theatre from May, 1887, to January, 1888, taking with him William Farren senior, while the fair Kate intends to start in business at the Opera Comique, right opposite Conway's show, about February next. In place of Farren, she has engaged James Fernandez, and, for Conway's part, Forbes Robertson is spoken of, although Kyrley Bellew was first named in this connection. As principal low comedian, Kate will again have Lionel Brough, who is seen at his best in this class of piece. Certain papers, which profess to know, you know, last week stated that Alice Dunning Lingard has been engaged by Conway for Miss Vaughan's parts, but Miss Lingard has asked me to contradict this statement. Nothing has yet been arranged on this point. Angry letters are still appearing in the *Era* from Kate Vaughan and Mr. Conway, and altogether it seems as though we are likely to have a high Old Comedy time of it.

* * *

Edgar Bruce has suddenly and somewhat mysteriously retired from the management of the Prince of Wales', much to the dismay of Florence St. John and others who have been appearing there in La Bearnaise. Bruce gives, as his reason, illness and a doctor's certificate; but those in the know whisper that heavy losses have caused Bruce to retire pro tem. Anyhow, Dorothy, which has long been seeking a home to which to go when it leaves the Gaiety at Christmas, will go to the Prince of Wales', which thus passes, for some months at least, into the hands of the Gaiety manager, George Edwardes.

* * *

When Dorothy departs the Gaiety will put on a melodramatic burlesque on the subject of Monte Cristo, written by Richard Butler and H. Chance Newton. The mounting of this piece will be something magnificent, the dresses running into something like £3,000, or, roughly speaking, $15,000. Nellie Farren will play Dantes and Fred Leslie, Noirtier. The other principal parts will be shared among Misses Fay Templeton and Delaporte, and Messrs. E. J. Lonnen and George Stone. The scenery, showing the harbor of Marseilles, the Chateau d'If, the Auberge of the Pont du Gard, the salon in the house of Moncerf, and the Treasure Cave on the Island of Monte Cristo will be of surpassing solidity and splendor. For the cave, Charles Harris, who is stage-managing the show, promises some supernatural electric light effects, which, it is thought, will "knock" all London.

LONDON, Dec. 9.

After being tried for a couple of nights on the Mancunians, and for yet another evening on the good people of Brighton, John L. Toole brought The Butler—Mr. and Mrs. Herman Merivale's new piece—to his own little house in King William street, Strand, on Monday evening. This same little house, by the way, is, so far as its higher-priced parts are concerned, one of the most uncomfortable in London; which is really saying a good deal. Not only are the seats unduly close together, but there is only one way of getting at them—from the prompt side to wit. If therefore the seat you have booked happens to be at the O P. end of a row, you have to squeeze your way through, to the damage of ladies' toilets and man's feet. Another peculiarity of this house is in the matter of programmes. Our best theatres—such as the Lyceum, the Princess', the Gaiety, Prince of Wales' and Court—adopt the American system and give every visitor a programme gratis. But a large number of the London theatres stick to their old lines and mulct their patrons in an additional sixpence for an often badly printed and worse smelling advertising circular. The Britons are an easy-going race in some things, and, strangely enough, it is not the average paying public who lift up their voices in denunciation of this practice so much as the professional deadheads, who never pay for anything if they can help it. The needy men of genius who inflict dramatic criticism on a long suffering public are particularly severe on the fee system in all its branches, and small blame to them say I.

You may think this somewhat of a "discursion" before getting to business with The Butler; but if you keep your eye on your Gawain he will eventually pull you through. Toole, knowing the objection which the critics have to paying for their programmes, but still not caring to give up altogether a more or less lucrative source of revenue, has hit upon an ingenious solution of the difficulty by refraining from charging the stalls and dress circle folk for programmes on first-nights. At other times he continues to play the same old game, but this doesn't mater to the critics, so they don't grumble. Toole, however, is a man who doesn't give much away for nothing and very little for sixpence and on Monday his gratuitous programme dwindled down into a mean little French gey card, with the cast printed thereon in tiny, pale red letters, which were all but unreadable, and curses deep if not loud were invoked upon the head of "genial Johnny" in consequence.

* * *

Mr. Merivale is an author whose work is always entitled to a respectful hearing, but any one who expected to find in The Butler the "new and original domestic comedy" which it was proclaimed upon the bills, must have gone home disappointed. Not to put too fine a point upon it, The Butler is really more like an old-fashioned farce which, having in it barely sufficient material for two acts, has been spread out into three, and suffered somewhat in the process. This being thus, I will concede that the curtains are, if not particularly ingenious, at least tolerably funny, and that there are in it not a few very funny lines. Of course the whole thing is wildly extravagant from start to finish, but call it a farce and your critical conscience is appeased. The Butler plays Mr. Toole—I mean Mr. Toole plays the Butler; but really it is the same thing. He makes the same faces and gags the same gags which he has gagged and made any time these twenty years, but directly he opens his mouth everybody laughs—so there you are, don't you know, and what could you have more? Mr. Toole is in the service of a newly knighted Mayor, who made his money in mustard, and who has a temper as hot as that condiment. Of course he wants to get into society. The Mayoress has no "h's," and would rather stay where she is. Mr. Toole rules both the balance of the time. The Mayor's son loves a poor but virtuous maiden, but the Mayor decides that he shall marry the daughter of an impecunious and paralytic peer. She, on the other hand, loves her cousin, a man with a glass in his eye. Toole loves the cook, who is romantic and of a fiery temper. After sundry complications, during one of which the old lord has embrocation administered to him by Toole in mistake for paregoric, the three couples—*i. e.*, the Mayor's son and Alice, the poor dependent; the peer's daughter and the man with the glass in his eye, and Toole and the cook—secretly manage to elope and get married and procure special licenses for the same. The Mayor being under the impression that Toole is going to elope with Alice, while his son marries the haughty aristocrat, thinks it good fun for a time, but is eventually undeceived. However, he forgives everybody and all ends happily.

* * *

Toole represented himself with great success, and his efforts were received with enthusiasm. John Billington, E. D. Ward, G. Shelton, C. Lowne, Emily Thorne and Marie Linden did their best with the parts allotted them. Two additions were made to the company. One was Kate Phillips, a popular soubrette, who plays the cook with much humor. The other was Violet Vanbrugh, a tall, handsome young lady (with a strong resemblance to Ellen Terry), who then made her first appearance in London. As the Peer's daughter Miss Vanbrugh did well.

* * *

Considerable consternation has been caused in the humbler theatrical circles by a rumor to the effect that the Home Office, or the Lord Chamberlain, or the Lord knows who, has issued a manifesto to London managers, forbidding them under terrible pains and penalties in future to employ any children under ten years of age in pantomimes, burlesques, or other forms of theatrical entertainment. Ballets of children have long formed an attractive feature of the Drury Lane "annual," as the ingenious Augustus Harris delights to call his pantomime. This year something exceptionally good in this direction was contemplated at the National Theatre, and the rumor of the prohibition at once plunged Augustus in profound gloom. An afternoon show of Alice in Wonderland, to be played wholly by children, is in preparation for the Avenue, and many other houses are also more or less interested in the question. Happily the rumor turns out to be not strictly accurate. A molehill has been magnified into a mountain, the molehill in question being a doubtless well meaning but certainly chuckleheaded society calling itself the National Vigilance Association. This Association having had its "attention called to the evils connected with the employment of young children in pantomime at Christmas," has sent round a circular to managers informing them that they (the Association) "intend to memorialize the School Board to enforce the law against employers who contravene the provisions of the Education Act, which prohibit the employment of any young children under ten years of age." Harris and Co. breathe again.

* * *

The pieces produced at matinees during the past week have been, strange to say, worth looking at. Of Gladys, a comedy by Arthur Law (sometime an actor in the German Reed company), I have already told you. On the following day, too late for my last week's letter, there was tried at the Criterion a farcical comedy called My Bonny Boy, by T. G. Warren, also an actor, and the author of that right merrie three-act farce, entitled Nita's First. My Bonny Boy was not so well constructed as was Warren's first, but it was very funny all the same, and if a better second act were given to it, and if the last act were pulled together a bit, it should find a place for some months in some evening bills. The leading character is a dingy and drunken piano-tuner, who throughout the three acts is taken for Mr and Mrs. Benjamin Boulter's Bonny Boy—whom they haven't seen since he went away to sample the glorious climate of California, fifteen years before. When the son arrives he is, of course, taken for a tuner, and is "chucked," and later on being found loitering on the premises, in the hope of arranging a reconciliation, he is arrested as a burglar, by order of his irate and idiotic father. Of course all comes right in the end, but in the process many highly amusing incidents and funny lines are given off. George Giddens as the Tuner caused roars of laughter, and that without being extravagant. William Blakeley, as the foolish old father, also gave a rich comic bit of acting. With the exception of Annie Hughes and J. C. Buckstone, who played a couple of lovers brightly, the rest of the cast was not overpoweringly strong.

* * *

Many managers sampled My Bonny Boy at its trial trip and seem to think of doing a deal with Warren. Willie Edouin was observed to be particularly sweet on it, because the Tuner would fit him like a glove, although he would be more farcical than Giddens, W. S. Penley, the Curate of The Private Secretary, during its long, long run at the Globe, also seemed anxious to secure the piece for the sake of its Tuner. Penley is under a long engagement to Charles Hawtrey, but he tells me he would cancel it if he could.

* * *

The day after this Criterion show matineers went again to the Strand, there to see a new drama by another actor, J. S. Blythe, the husband of Henrietta Hodson's sister Sylvia, to wit. The great Henrietta loomed large from a stage box on this occasion, but the Labby you could not see because, like the ever memorable Spanish Fleet, he was not in sight. By her side, however, were the Villain Willard, our present Jim the Penman, and Lady Monckton, who is still representing the Penman's wife. Many other well known mummers and managers were present, and between the acts they foregathered amicably. The piece which attracted this more or less brilliant audience was called A Brave Coward. *Why* it was called so no one has been able to discover up to the time of mailing. If, however, the title was bad, the play was very near being good. In fact, it was so powerful in some parts that you felt you could throw things at the author for not making it so all the time. The chief defect of the play is that it is built around the fact of a widow being unable to prove that she has been lawfully married merely because she has parted with her marriage certificate. This sort of thing is very well in an old play, but in a drama dealing with to day the thing is absurd. The widow, at first, in order to foil her father-in-law, a certain Peer, who wants to secure possession of her little boy by making him a ward in Chancery, declares that she was never married, and that the child is therefore illegitimate. This she does at the suggestion of the Peer's villainous nephew, who wants to inherit for himself. The V. N. promises to allow the widow £500 a year on condition of her placing her marriage "lines" in his care as a guarantee that she will not unsay her words, at least until the boy attains his majority. Of course, when the boy grows to man's estate and wears a moustache, there is trouble. I do not propose to enter into details, but you may take it from me that during the development there are several striking incidents and strong speeches. Most of the dialogue, however, needs re-writing by reason of the author having gone in, whenever he could get a chance, for polysyllables of the most portentous kind. I don't exactly say that A Brave Coward could be revised into a paying success, but I *do* say that I shall expect to find its author writing something sound later on.

* * *

Alma Murray, the leading lady of Drury Lane, and the adored of the Browningites and Shelleyites, for whom she regularly plays, acted the difficult part of the widow (who calls herself A Brave Coward) with plenty of pathos and intensity. The principal hit among the men-folk was made by George Giddens again. He played an idiot soldier, whose memory has all been wiped out by a shock of terror, in such a manner as to command the silent and rapt attention of the audience.

* * *

Frank Thornton, who has been touring in Australia and New Zealand, is on the road home. He expects to reach "terra cotta" tomorrow. The business he has done with The Private Secretary has, he says, been tremendous. He used to belong to the Savoy company aforetime.

Augustus Harris is again talking of turning Old Drury into a Limited Company. The idea was first mooted about a year ago, but nothing came of it. I suppose the recent turning of the London Pavilion and the Royal Music Hall has reminded Augustus of the notion.

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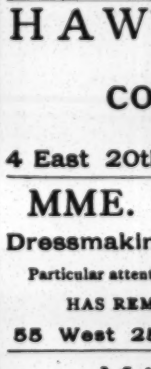

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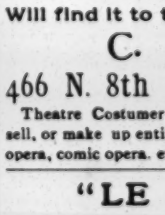

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The Giddy Gusher.

I tell you, the hour you get beyond hanging up your stocking and climbing out in the early dawn to see what Santa Claus has brought you, you get beyond enjoying Christmas.

There never was such a day for rushing in on you. It is a month off, and you begin to lay out what you will do. You turn half round. It's this day week. You take a long breath, and people are wishing you merry Christmas; it's got here.

I think it's this silly idea of getting out the Christmas papers a month or fortnight before that knocks the calendar to pieces and precipitates the day upon us in this fashion.

* * *

Here am I, with yawning stockings to right and left of me, in a dreadful state of anxiety and perturbation. I read all the Christmas papers last week, had the usual holiday feeling, and settled down to be comfortably, every-dayishly easy, when I am confronted by the necessity of immediate and vigorous action.

* * *

I liked my Christmas MIRROR exceedingly. I believe I have got my answers ready to the questions you put. I am not a judge of poetry, so I escape that part of the catechism. I consider Mr. Jenkinson's article on THE MIRROR folks the most instructive, as he tells me so much of myself that I was before unacquainted with.

I thought so much of Robert Ingersoll's contribution that I took a liberty with it and just twisted it into rhyme, and here it is. I have no doubt the author will have a laugh over the Gusher's want of reverence:

INGERSOLL RHYMED.

Born of human love and hope,
Of ecstacy and pain,
Of many an anxious hour of fear
And tears like Summer's rain;
Dowered by two united hearts,
Held in happy arms,
With lips upon the drifted foot
Of woman's blue-veined charms,
Where perfect peace finds perfect form.
Rocked by willing feet,
Wooed to shadowy shores of song
By her voice low and sweet.
Looking at the things of life
With wondrous, startled eyes,
Lured by light and dancing flames,
Charmed by color's dyes.
By the love of mimicry
Beguiled to utter words,
Releasing prisoned wants and thoughts
As one does captive birds,
So through years of day and night,
Of childish joy and strife,
He grows familiar with the trials
And limits of a life.

* * * * * * *

Thus time runs on in sun and shade,
The love of loves unfurled;
He woos and wins his own sweet maid,
The one of all the world.
Again a home is built, wherein
Faint dreams, like fragrant flowers,
Perfume the cool and shadowy days,
Divide the billowed hours.
Again the miracle of birth,
The cradle-song of bliss.
The drowsy prattle of a babe
Beneath love's welcoming kiss.

* * * * * * *

And then a sense of all the wrong
Done the weak ones in the fight;
The high resolves within the heart,
The rapturous dream of right.

* * * * * * *

And then Ambition, with its lust
Of place and power and pelf,
Longing to put the worthless badge
Of distinction on himself.

* * * * * * *

Then keener thoughts of fellow men,
When behind the mask he sees
The obsequious cringe of gain and greed
That binds the coward's knees;
Knowing at length the uselessness
Of hoarded heaps of gold,
Of honor bought with lies of praise,
Where self-respect is sold.
Knowing at last the reverent eyes
Made rich with honest thought,
And holding high above all things
The lesson Time has taught;
That Hope's great throbbing star above
The darkness of the dead.
Is the love of wife, and child, and friend,
When all the rest is said.

* * * * * *

Then locks of grey, and growing love
Of other days and cares,
Then holding withered hands of those
Who first held his in theirs,
And watching, through the bitter tears,
The lids of endless rest
Fall over dim and loving eyes,
By Death's soft finger pressed.

* * * * * *

So clasping hands in marriage vows,
So crossing hands in peace,
He journeys on from day to day,
Toward the time of his release.
Where the dusk is waiting for the night,
By the holy homestead hearth,
Where the embers change from red to grey,
He sees the last of earth.
He falls asleep within the arms
Of the faithful worshipped wife.
Love's last kiss on his pallid lips.
That's the Ingersoll poem of "Life."

The Wild West is having a wild influence on the kids. I have been passing through a second-hand dose of it ever since last Thursday, when I had a box full of my latest acquaintances in the Madison Square Garden.

The most recent is a lad of three with wonderful powers of imitation. He is a black bear, a Comanche chief, a cowboy, a many-antlered antelope and Buffalo Bill alternately during the morning, and in the afternoon he's a grand aggregation of the whole business. Darkness settles upon him, and he is put away to dream in his cotton-flannel nightgown. Does the family get peace? Not much. He tramps in his sleep and throws lassos about the bed. He lets war whoops out of him and shrieks at the head of his troupe of rescuers.

He'd form a very good annex to the main show.

* * *

This morning he announces that he's going to ride in the stage-coach. I hope he won't have as hard a time as a friend of mine once had.

Dear dead-and-gone Warren Burr, of the Hartford *Times*, went over to the Race Ground, when Buffalo Bill's show was in Hartford some years ago, and as Lord Mandeville had been riding in the stage-coach down here at the Polo Grounds in New York, Warren accepted an invitation from Mr. Cody to take part in the attack and defence of the coach, and got aboard that ancient vehicle with much courage and in high spirits.

Around the track the old stage lumbered, and Warren looked at his friends on the grand stand and smiled like a passenger landing at an inn. Half way down the first quarter on the second heat the Indians swooped out of ambush. They dashed up each side the coach, they opened fire, they brandished knives, they were painted like demons. Warren sank into a corner; he shouted to his beating heart: "Sit still old man; this is make-believe; this is a put-up job; these Indians are friendly."

* * *

"Wallagh! Wallagh!! Wallagh!!!" shrieked a beast with vermillion slashes across his cruel face. It fairly lifted the hair on poor Burr's head. He knew he was scalped. There was no make-believe about this trip. Whang, bang went a six-shooter in one window. Crack went a rifle at another. The defence opened fire from the inside. Burr was blinded and choked by the powder that hung over the coach as thick as a blanket. A hundred blank cartridges were fired in as many seconds. One by one the grinning savages fell in the mimic battle, and the old coach went thundering down the homestretch in victorious style. The passengers were taken out and congratulated. Warren Burr alighted blind, deaf and dumb. He was the worst used-up white man that ever lighted out from a reservation.

* * *

He said he wouldn't go through that experience again if they'd give him all the gate money. Two weeks after he would drop off to sleep and spring up in dismay as that attack of the stage-coach visited him in his dreams. He vowed he lost a lot of his hair on the trip, and that his heart didn't settle down to its usual gait in six months.

From my friend's description I don't think it would do to let the three-year-old kid carry out his Wild Bill Buffalo Show ambition.

At the present moment he is storming up the back of my chair and beating my defenceless head with a wisp-broom, which, thank Heaven, is the only substitute for a tomahawk he finds on the premises of the vanquished and miserable

GIDDY GUSHER.

—John T. Raymond was seen on Broadway on Monday by a MIRROR reporter, having passed through the city on his way to Philadelphia, where he plays the present week. "My season has been a very good one," he said, "while my health has been splendid. The Woman-Hater has made a big hit. It's a pleasure to get back to New York, even if it is but for a few hours."

—Frank Small has left Marie Prescott's company and returned to the city. He brought suit against her for money due, and secured it after a short but sharp legal tussle. "Don't understand me," said he, "as reflecting on any one. The star is great, the company good, the performances always give satisfaction to the public, but my own position was not a bed of roses, and I made a quick change, and have nothing to regret, unless my action should cause some trouble to innocent third parties."

—The Blanche Sherwood company in Dad's Girl came to grief in Richmond, Va., last Saturday. The eight members had Mrs. John F. Sloper, the manageress, arrested, claiming salaries, board bills and railroad fares. At last advices Mrs. Sloper was still in jail. The charge is not criminal, and she will be released on payment of the claims.

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133 Superior street. Special rates to the profession. H. B. WEST, Manager.

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364 Superior street. Home of the profession. Special rates. F. VAN LOAN, Proprietor.

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Seating capacity, 600. Stage 20x36. Six sets new scenery. Steam-heated; lighted with gas. Centrally located. Will be ready to open at popular prices Oct. 10, 1886. Rent or share. Address W. L. WELLER.

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ERIE, PA. Population 40,000.
PARK OPERA HOUSE.
Only theatre in Erie. Seating capacity, 1,600. All chairs; every modern improvement and convenience. Christmas date open for strong attraction.
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Facing Opera House. Only home of profession in city. Special rates and every convenience. N. Y. MIRROR on file. BUROW & DREIFUSS, Props.
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C. M. STOKE.
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Near both theatres and depot. Headquarters dramatic profession. Special rates. A. BUCKBEE, Prop.

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Seating capacity 850; all chairs. Full scenery, gas and every convenience. Wanted good attractions in Nov., Dec. and Jan. N. B. GATES, Manager.

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Seats 400. WILLEFORD & HARRISON, Mgrs.

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Seating 900. First-class attractions wanted.
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Seating capacity 1,000, all chairs. Stage 25x50. Full scenery. Plenty of open time.

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STEELTON, 2 miles by Street Railway, 10,000.
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Only house on ground floor in the city. Entirely new. Seats 1,600.
Full set of scenery.
Stage 40x50, lit by electric light, and every modern improvement.
Open time for good attractions.
GEORGE E. TUCKE,
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HOUTZDALE, PA.
OPERA HOUSE.
On ground floor. Seating capacity, 1,356. Stage 30x65. Comfortable dressing-rooms. Complete stock of scenery. Population of 12,000 to draw from, and best show town in the bituminous coal region. This house is entirely new, and was opened Dec. 14. First-class attractions wanted.
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Headquarters Profession. Free 'bus; special rates; next door to Opera House. MIRROR on file.
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HUNTSVILLE OPERA HOUSE.
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Near both theatres and depot. Specialty rates. First-class in every way. CHARLES H. RUHL, Prop.

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GRAND CENTRAL THEATRE.
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NINTH STREET THEATRE.
A. JUDAH, W. H. THOMAS, } .....Lessees and Managers.
The only popular priced theatre in the city, now in course of construction, and will be open about March 1. Parquet, Dress Circle, Private Boxes, Balcony and Gallery all seated with upholstered, plush-finished opera chairs; heated with steam; capacity 1,500; stage, 67x30 feet; stage opening 36 feet; height of proscenium arch, 32 feet.
POPULAR PRICES, 75, 50, 35, 25 and 15 CENTS.
FULL HOUSES AT POPULAR PRICES ARE BETTER THAN EMPTY SEATS AT HIGH PRICES.
Companies desiring time please write as early as possible. Address
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(Near both theatres.)
AVERY AND MILLER, Proprietors.

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Seating capacity 1,400, all chairs; full scenery, large stage, steam heated. Good attraction wanted week Dec. 27. Opera co preferred. McCLAVE & BASSETT.

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These are the finest Opera Houses in the State.
TOWNS BOOMING, being the centre of the wonderful OIL AND GAS FIELD.
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Seating capacity 900. Complete new scenery. Population 7000. Share or rent. EDWIN R. CURTIS, Mgr

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STANDARD OPERA HOUSE.
JOHN R. TRUFANT.....Manager
The Great Health Resort of the North. City's population 5,000; transient, 500 to 2,000; size of house, 70x22; stage 60x40; 20 sets scenery, full and complete; seating capacity 1,000; folding chairs.
I want good attractions, such as dramatic company with band, comic opera, minstrel and strong variety shows; will play on sharing terms only, which will be liberal to all strong drawing cos. I have open time in January, February and March, and will book companies for the Summer season or as late as the first of September, 1887. Would like to hear from all managers who are coming to Michigan the present season; also season of 1887-8. Mt. Clemens is on main line of G. T. R. R., twenty miles from Detroit. Companies can play here and at Port Huron and make the best railroad connections for the Saginaws and other points. Managers will bear in mind that under this management Mt. Clemens will not be "showed to death." Not more than one company a week, and not more than two nights, will be booked. Address
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Headquarters of the profession. Special rates One block from theatre. C. T. ENSMINGER, Prop.

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Seats 700. Complete scenery. Population 8,000. Now booking. FERGUSON & MERITT, Managers.

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GROUND FLOOR; 1,000 folding chairs; fine stage and scenery. Everything new. Good show town.
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Only theatre in the city. Seating capacity 1,200, all chairs. Steam heated, full scenery, stage 35x50. Open for good attractions.
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McCORMICK'S HOTEL.
Near Opera House and depot. Special rates to the profession. B. McCORMICK, Proprietor.

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NEWARK OPERA HOUSE.
WANTED—First-class combinations for Dec. 20; Feb. 21, March 28, and April 4, 18.
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Seats 900. Will share with two good companies a month. FARRALLY BROTHERS.

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Seating capacity 600. Good attraction can secure open dates on rental only. S. P. HILDRETH, Manager.

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Attractions suitable for lady audiences, booked for one week at popular low prices. Population 35,000. House seats 1,400. Stage 40x60. Good time in January, February and March open. Balance of season filled.
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Opened March 29, 1886.
First-class house. Largest theatre and stage in city. Seating capacity, 1,257. Every modern facility.
PERSONAL INVESTIGATION SOLICITED.
Open time in January—2d to 15th and 24th to 29th.
Call on or address
WALLACE H. FRISBIE,
Proprietor and Manager.
Or New York representative, Randall's Theatrical Bureau.

OWEGO, N. Y.
CENTRAL HOUSE.
Facing Opera House. Special rates to drama ic cos Free 'bus meets all trains. D. E. BECKER, Prop

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WILSON OPERA HOUSE.
Seating capacity, 1,200. Has lately been refitted, reseated with upholstered folding opera chairs, stage enlarged and floor inclined. S. F. FAIRCHILD, Mgr

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THE OPERA HOUSE.
This house is new and is on the ground floor. First-class in every respect. Oshkosh is the second city in the State. Only first-class attractions wanted at regular prices. None others need apply. Managers desiring dates can confer with H. S. TAYLOR, 23 East Fourteenth street, New York, or with the undersigned at Oshkosh, Wis. H. B. JACKSON.

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The only first-class theatre in the city. Population, 25,000. Play only two attractions a week. New York agent, H. S. TAYLOR. JOHN R. PIERCE, Manager.

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Seating capacity, 1,900, all chairs; full capacity, 1,800. Steam heated. Full set of scenery. Ladies retiring room and every modern improvement. Open dates for good attractions. A. PHILION, Manager.

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Seating capacity 2,000, well lighted, good ventilation. Every modern improvement. Acoustics perfect. Central location. Wanted—Good specialty artists at all times. Address J. M. WOODS, Manager.

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Permanent seats, 1,560, all chairs. Seating capacity, 2,000. Full set of scenery, heated, first-class dressing-rooms. The best show town outside of Buffalo. Open for good attractions at all times.
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Near Opera House and Depot. First-class in every respect. Special rates to the profession. N. Y. MIRROR on file. J. C. WICKHAM, Proprietor.
Bill-Posting and Baggage Transfer.
All orders will receive prompt and careful attention when sent to A. C. H. MESLER, Box 1055.

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Have good open dates for STRICTLY FIRST-CLASS ATTRACTIONS ONLY. Seating capacity, 1,200. Population over 10,000. Located in the heart of town. Two minutes walk from depot. Address
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THEATRE ROYAL.
(Formerly Jacques Cartier Hall.)
Entirely renovated and refitted, and is now in first-class condition. New scenery and seats. Popular-price house—ten, twenty and thirty cents. Correspondence with managers of good attractions solicited.
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Just opened. Scenery complete. Good show town. Time open. Address T. H. SIMPSON,
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Special rates to the profession.
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Seating capacity 1,200; all chairs. Stage 32x62. Wanted, good attractions for Christmas and New Year's. An opera co. can secure best of terms.
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Facing Opera House. Special rates to professionals. W. B. TITUS, Proprietor.

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New and elegant theatre. Seating capacity 1,100; all folding chairs. Full scenery, large stage and every modern improvement. Open dates for first-class attractions only. J. & J. D. OLIVER, Managers.

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Population 4,500. House seats 400. Socorro is half way between Kansas City and San Francisco on the popular Santa Fe Route. Good show town and good hotel accommodations. New hall and scenery. None but first-class attractions wanted for season of 1886-87. Address Manager Opera House, Box 72, Socorro, N. M.

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GRAND OPERA HOUSE.
The Theatre of the city. Patronized by the best people. First-class in all its appointments.
ONLY THEATRE ON THE GROUND FLOOR.
Will not play any low-priced companies. All the leading attractions play at the
GRAND OPERA HOUSE.
For time and terms address
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TRENTON, N. J. **Hotel Windsor.**
Every room heated by steam. Next door to the Opera House. Special rates to the profession. Street cars pass the door. N. Y. MIRROR on file.
W. W. DELTS, Manager.

TOLEDO, OHIO **Hotel Madison.**
Special rates. Free 'bus after Dec. 1, 1886.
H. A. BIOSSAT, proprietor.

TOLEDO, OHIO. **Erie Theatre.**
Wanted, lady variety artists at all times.
TONNELLIER BROTHERS, Managers.

UTICA, N. Y.
Gammel's Casino and Hotel.
17 and 19 LIBERTY STREET.
Headquarters for the profession. Furnished rooms at reasonable rates.
Good talent wanted for our Concert Room at all times.
The best of refreshments always in stock.
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THE GRAND OPERA HOUSE
has changed hands. J. M. McGILL, Proprietor; A. F. HEINEMAN, Lessee and Manager. All attractions having contracts with former manager, Mr. George Hankinson, renew at once.
SHARE OR CERTAINTY.
First-class attractions solicited.
Address A. F. HEINEMAN,
Manager Grand Opera House,
Lock Box 1095. Valparaiso, Ind.

WARSAW, N. Y. Population and vicinity, 7,000.
Irving Opera House. Seats 700, folding chairs, full set of scenery. Open dates for good attractions first and second week in Nov. E. E. BAKER.
The Prudy House, facing Op. House. Heated by steam. Special rates. S. M. KINMAN, Prop'r.

WAVERLY, N. Y. **Warford House**
Near Opera House and Depot. First class. Special rates to profession. A. A. KELSEY, Proprietor.

WAHPETON, DAKOTA.
SEELY'S NEW OPERA HOUSE.
Seats 500; pop. 4,000; stage 25x30; complete set Sosman & Landis scenery. For sharing terms ad. W. A. SEELY

ZANESVILLE, OHIO.
BIJOU THEATRE.
Seats 1,000. Population of the city 24,000. Good scenery and good lights. This theatre is newly refitted and furnished with opera chairs. The theatre is centrally located. Open dates for good attractions from now and season 1886-7. Address Dr. O. C. FARQUHAR, Lessee and Manager, No. 18, Putnam Avenue.

Reminiscences of Owens.

The strong friendship which existed between John E. Owens and myself began when, a mere boy, I strolled into the old Chinese saloon, 539 Broadway, and witnessed one of his "soirees des Alpes!," in which he described his "Alpine rambles and ascent of Mont Blanc." The present partner of "Pony" Moore (Frederick Burgess), of Moore and Burgess' London Christy Minstrels, at that time was Mr. Owens' business manager. This bond of friendship was disrupted but once, and that was when the writer, as Icebrook in the farce of Everybody's Friend, tweaked too vigorously the nose of the great comedian, who was playing his famous character of Major Wellington De Boots! The happiest hours of my life were spent with John E. Owens, than whom no more gifted comedian ever trod the boards. Oh! how fond he was of a practical joke, or a good story, and no one could tell a story better or perpetrate a practical joke with keener relish, though he was extremely petulant at times, especially at rehearsal. Like all stars, he was impatient and unjust with actors unacquainted with the lines and business of plays with every word of which he was thoroughly familiar. Bad actors were his *bete noir*, and he never let an opportunity slip to let them know it in his deliciously satirical way. Whatever compliments he paid, or whatever fault he found, was in the theatre, never outside. He never carried his business beyond the stage door.

No one ever considered the flight of time while enjoying John Owens' funny anecdotes and listening to his hearty laugh. His countenance, an unctuous, good-humored one—was a study, and what he once said of Burton's face most aptly describes his own:

"Full of holes and wrinkles, each with a hundred expressions."

But there was also a pretty vein of sentiment, and a broad touch of the tender and sympathetic, in his nature. I have repeatedly seen him stop in the middle of a funny story to give alms to a blind or gray-haired beggar, and wipe a tear from his expressive eye. Just as you felt inclined to join him in a sympathetic weep, he would suddenly change the expression of his face, and a roar of laughter would follow. I recall sitting with him at a table in the cafe of the Palace Hotel, San Francisco. He had just told me an amusing story, at which he himself laughed heartily, and as he raised his glass to his lips his eyes fell on the bulletin announcing the death of his friend, E. A. Sothern. He set the glass down without tasting, his head sank on the table, and his frame shook with emotion. Never did I see him so deeply affected as then. He took great pleasure in relating his experiences abroad, a lecture being the result of his trip. Before he went to Europe he formed the acquaintance of an English actor who was cast in one of his plays then running in New York. The English actor was a "palmy days of the Drury" sort, and ranked with the very queerest. His eminent social qualities, however, awakened an interest in Owens, who forgave him for being a bad actor. After his engagement with Owens the English actor returned to London. Several years later Owens visited England, and while inspecting the great arsenal at Woolwich night overtook him, and he put up at an inn, intending to return to London next morning. While enjoying an after-dinner stroll, he observed the name of his friend, the English actor, on a bill in a shop window. He was cast as Richard III. "for one week only" at the principal "penny gaff" in Woolwich, Owens, unknown by any there, paid his way and entered a private box. By and bye the play began, and "Palmy Days" strode on made up as Richard. In thunder-tones he announced that "Now is the Winter of our discontent—(Just then he observed the great Owens in the box and he exclaimed *sotto voce*), "Is that John E. Owens?" made glorious Summer by this son of York—"I believe it is Owens"—) and all the clouds that lowered on our home ("Why, dam-me-eyes, it is Owens!" Edging toward box) In the deep bosom of the ocean buried—("Why, bless me, old chap, 'ow are ye!" shaking hands with Owens from the stage. "Don't go awoi; I'll come in the box as soon as the act's finished—and we'll have a glaws. 'Ow's the missus?"—Audience becomes impatient.) Now are our brows bound with victorious wreaths, our bruised arms hung up for monuments," etc.

The most sensitive feature of John Owens' organization was his nose, which, by the way, more closely resembled the end of a man's thumb than a nose. It was also crooked and seemingly disjointed. This was due (according to Owens) to the innumerable pullings and twists at the hands of various bad actors cast for Icebrook. Owens often told me that his nose was the source of the acutest annoyance to him, and was always sore. He complained that he never could get any actor to pull it properly. One fellow would pull it as though he would a door-bell; another wouldn't touch it at all, while one fellow nearly wrenched it off and another almost gouged his eye out through nervousness. The great comedian was never satisfied, and swore that if he ever met a man who looked anything like De Boots he would get even on him by pulling his nose. The opportunity presented itself during our trip from San Francisco to Portland, Oregon, in which place Owens was to appear for one week. Now, to make the story understood, it is necessary for me to explain the situation in the second act of Everybody's Friend. Icebrook, becoming jealous of De Boots' attentions to Mrs. Swansdown, follows the affrighted Major about and finally pulls his nose. On the steamship which took the Owens company to Portland in 1880, there was one person whose appearance and manner was exactly that of John Owens as De Boots. The same warlike whiskers and fiery untamed eye. All that was wanted to make the double complete was the comedian's inimitable military suit of green. Some of the passengers who had seen Owens in the character of De Boots and all the members of the company noticed the striking resemblance, and the actor who was cast for Icebrook scanned the man with a feeling akin to that which inspires him—on the stage—to pull the nose. This desire of De Boots grew until he found himself walking provokingly close to the fellow without the will to resist the strengthening desire. With a purpose of working up the joke one of the company took the man aside and told him that a crazy man by the name of Icebrook was following him about the deck and advised him to be on his guard. The man replied that he had noticed it and would endeavor to avoid him. But upon going forward he found the Icebrook close upon his heels. He then increased his pace. So did Icebrook. With a savage look in his eyes, and, to render the matter worse for the stranger, the entire company followed them and shouted "Go for him, Icebrook." Whereupon the man darted into the deck smoking room, and sat down quickly and began to whistle to keep his courage up. Icebrook entered and took a seat beside him. The entire company of gentlemen, full of the exquisite humor of the situation, peered in at the window and door and yelled as with one voice:

"Jerk it, Icebrook."

Fearing that his ardor might congeal if he longer delayed, Icebrook, now *en rapport* with the occasion, grabbed the stranger's beak and gave it a twist. But the explosion which followed was altogether unexpected from the hitherto timid stranger. He let off a sentence, the last word of which was "hound," the penultimate sounding very much like "d——n." Then he grasped the Icebrook and threw him headlong out of the room. The now thoroughly panic-stricken Icebrook, followed by the crowd, fled and locked himself within his state room.

The manager of the company tried his hand as a mediator, and offered the old excuse—"a mistake, nothing meant, only a joke"—as an emollient to the stranger's wounded feelings. But the stranger persisted in interviewing Mr. Owens, remarking that he was "pison when aroused." Then the manager took him to Owens' state room. Owens was seated in his cabin, smoking, with his back to the door, trying to down that demon of the high seas, nausea, and was not in a cheerful frame of mind at all. On turning around and catching sight for the first time of the suggestive mug of the stranger, his natural belief was that the manager had brought the fellow there as a joke. Thereupon Owens was seized with the common fever, and in pursuance of his oft-pressed determination, he jumped to his feet and shouted half humorously, "De Boots, by ——." He incontinently seized the fellow's nose and gave it pull number two. The stranger dashed out of the cabin, pursued by Owens, and disappeared below. Soon, however, he emerged therefrom encumbered with weapons which might have been classed as an A1 armament for a small sized man of-war. He shouted at the top of his voice, "I'll kill the three of 'em." But he reckoned without his three, for neither could be found. Apprised of the danger they vanished. Some said they had jumped overboard through sheer fear of meeting the stranger, who wandered up and down the deck all day and night with bloody intentment written on his jowl. When the vessel arrived at the docks in Portland he was the first man to cross the gang-plank, at the end of which he intrenched himself, and closely scanned every human being that left the vessel. Late in the day three figures crossed the gang-plank One closely resembled John E. Owens as Solon Shingle; the other two might easily have been taken for Mr. Winslow and the old Judge of the Applesass Court. As the stranger was a resident of Portland it was at first deemed wise not to play De Boots in Portland. But he did, and it was his last appearance in the celebrated character.

JOSEPH ARTHUR.

I cull from my personal remembrances of the late John E. Owens these anecdotes, which illustrate his alertness of repartee and sarcasm.

A Southern man himself, resident in Baltimore, Owens' sympathies were entirely with the South. His organization of a military company of actors in New Orleans at the outbreak of the struggle proved a thorn in the side of his popularity for a year or two after the war had actually broken out. On the first night of his engagement at Pittsburg, early in 1861, the manager of the theatre expressed earnest apprehensions of a row in front, because of Owens' connection with the "Cocktail Guards" (as the New Orleans company had been derisively named) and his well-known Southern proclivities, but added that the great comedian could easily quell it.

"How?" anxiously inquired John.

'Why, by simply going before the curtain, crack a joke or two, apologize for the past, an' tell 'em you are with 'em, heart an' soul," said the manager.

"Thank you," sententiously replied Owens. "I'd rather not; I am under engagement to act, not to lie!" Quickly repacking his trunk, Owens quietly left town on the evening train and escaped a predetermined plan to humiliate him.

Subsequently he encountered in Washington City a similar feeling of political hostility, engineered, as he always maintained, by the manager of the theatre, a well-known actor from Philadelphia, now dead. Through the influence and strenuous exertions of Ned Price (part proprietor of the Lee Avenue Academy of Music, Williamsburg), then a resident of the Capital, the storm was averted. Some one relating the circumstances to Owens and commenting upon his grateful remembrance of Price, remarked that the latter was fortunate in possessing so firm a friend. "True," Owens replied, "but it isn't every friend who has such a Price."

Walking rapidly up Baltimore street one forenoon, he encountered S——, an amateur actor, walking arm-in-arm with a stranger to John.

"Hold on," said S——, confronting the comedian, "I want to introduce you to my wife's *other* husband."

Owens' quick retort with indignant emphasis, "I'd rather see any *other* husband any *other* time!"

Together we saw the Chevalier Ira Aldridge, the African Roscius, go on for Othello at the Haymarket Theatre, London, with Walter Montgomery as Iago; Hon. Lewis Wingfield, Roderigo, and Madge Robertson (Mrs. W. H. Kendal) as Desdemona. 'Twas a ridiculous performance, and once or twice provoked the laughter of the audience. The Chevalier's string of distinctions was a very long one. It included titles and honorary degrees from Bessarabia, Pesth, Buda, Riga and Cracow. His Serene Highness, the reigning sovereign of Saxe Meiningen, "brother of the late Queen Adelaide of England;" a large gold medal from Frederick IV. of Prussia, and a Latin address from the students of the university at Kasan, capital of Mongol, Tartary, proclaiming him "the greatest actor of our times."

"Gracious, Cliff!" exclaimed Owens, after reading the list, "this easily gets away with George, the Count Joannes, doesn't it?"

During the great run of Solon Shingle at the Broadway Theatre in 1864, I invited Edwin Forrest and Charles Kean to witness the performance at different times. Of course they praised the effort very highly. These praises I quoted far and near as endorsements by "the two greatest living actors in all the world." Commenting upon this advertisement, Owens drily remarked: "Good! but 'twill be very offensive to Ned Eddy. He, too, praised the performance, yet you've left him out in the cold."

Passing through a cheap street in the eastern section of London one day, we saw a roughly dressed man and woman engaged in a regular stand-up fight. At this moment the woman was felled by a blow in the face. Dropping his overcoat from his arm, Owens sprang forward to interfere, shouting as he did so, "Don't strike a woman, you —— coward!" Instantly the pair ceased fighting, and turning angrily upon him attacked him fiercely in unison. It required quick and energetic action on my part, aided by a policeman who lounged placidly upon the scene, to extricate the breathless actor from the mob that menacingly environed him. "That's man and wife, your Honor, and you must be careful 'ow you interfere between married people," the policemen remarked after we had safely retreated.

"I remember," replied Owens: "Whom Heaven hath clinched together let no outsider drag asunder."

These remembrances are from the humorous side only. Were I to reveal all I know of the more serious phases of his inner life; to narrate actions which illustrated, in the relations of son, husband, friend, the true nobility of his nature, I should make greater demand upon your space than you can well afford me. John E. Owens loved his friends, of whom he had many; hated his enemies (alas! too few); respected his home. He feared no man; paid his debts promptly; was kind to his inferiors, and affable to his equals; superiors he had none. He was a great actor. The influence of his example and ambition upon his art was honorable and exalting. He will always be mentioned by the future historians of the stage as an actor whose personal worth honored human nature, and whose professional genius adorned the stage. CLIFTON W. TAYLEURE.

Some Stage and Street Costumes.

There is but one Patti in the world. To say she is as great an artist in dress as she is in singing, is saying much; but La Diva is charming and fascinating in all of her costumes, that are marvels of the artist's ingenuity, both in fabric and design. Some of her magnificent costumes have already been seen. Her concert dresses, for instance, that will be copied (if possible) by more than one belle for the coming season. One, a cream satin, is a ball costume en train, and what is called rayé. Large moss-roses are woven in the material. Even little Patti is regal-looking when she wears this with her diamonds. Then there is a tulle, in which she looks as if rising from roseate billows, and which is very becoming to her. It fairly radiates with jewels, looking as if precious gems were thrown hither and thither in the most heedless manner; but in reality there is method in the madness in the way they were woven.

Another very becoming gown, from Rodrigues, is of pale yellow satin, with draperies of lace caught by golden loopings and finished with golden embroidery. Patti is very fond of beautiful laces, and her dressmakers have orders not to stint them or to use any but the rarest of the real article. Two of her white satin gowns are simply covered with exquisite laces, any of which a lover of laces would be only too glad to possess. One of her elaborate white satins has the front embroidered to represent a river in which swans are gliding. There is a cardinal satin embroidered in gold in the most unique design, and a wrap to go with this is a marvel of embroidery and wide-feather bordering. There is an exquisite blue faille francaise, soft and thick, of a tint like the sky in a day in June, perfectly indescribable, yet, once seen, never to be forgotten. With this are draperies of soft, filmy laces, and her unequalled turquoise and diamonds are worn with it. One of her opera wraps is an exquisite creation of Felix, of white, just a suspicion of gold embroidery sinking in the soft plush edged with a wide band of white fur. This, like all the wraps, is lined with eider-down. When it is remembered that with these toilets are usually a high and low corsage and all the accessories, it can readily be imagined that twenty-five trunks are none too much to contain the wardrobe of the little Diva.

There are silk stockings and gloves to match all of these costumes to a shade,

These are only her stage costumes. What shall be said of her hundred others, costumes for any and all occasions, from the tailor-made suits for the promenade, that fit her like the evening costumes, to the carriage, reception and negligé or tea gown? There are the hats for each and every costume, all beautiful, all made to match, and all becoming.

In the present revival of Moths at Wallack's are introduced some delicious costumes, and as the Wallack costumes are always eagerly scanned by the Wallack clientele, a few notes on the subject may not be amiss. There is Miss Robe; her first dress is a simple little frock of white nun's veiling, the plain skirt set off with a soft Surah sash, tied around the short body waist; sleeves caught with ribbons just below the elbow; a large Leghorn hat finishes this simple little dress. The second gown is a white China silk, draped with Chantilly, and caught with loopings of white ribbon. But the ball dress, in the third act, is a dream of loveliness The train is of pearl-white satin, and the corsage is of white satin decollete, finished with a berthe adorned with pearls. The front is of white plush frisé on a satin ground. The side draperies are looped with cordings of silver and pearls, and white plumes are worn in the hair; diamond ornaments. The last act shows a robe of white of a soft, clinging fabric, with wide angel-sleeves lined with white plush, bordered with white fur, the drapery in front turned back, showing also plush bordered with fur.

Miss Robe's street costumes are always characterized by a quiet elegance that is peculiarly her own. She enjoys the distinction of having a Pingat wrap of which there is no duplicate in the city. It is of soft, almost a moleskin, brown plush, reaching to the feet; bordered with downy, fluffy feathers of the same hue, and braided in a way that is simply perfect.

The following company has been engaged to support Agnes Herndon in The Commercial Tourist's Bride: Harry B. Bell, Simon J. Forhan, Charles Covel, James McCormick, Walter Pleugh, Peter L. Brown, Olga Carter, Annie Douglass and Beverly Sidgreaves. The piece will be produced under the direction of David Belasco, while Joseph A. Jessel will act as manager. The company will open its regular season at Havlin's Theatre, Cincinnati, on Jan. 30, playing two weeks previously on the way to the West.

Edwin Booth.

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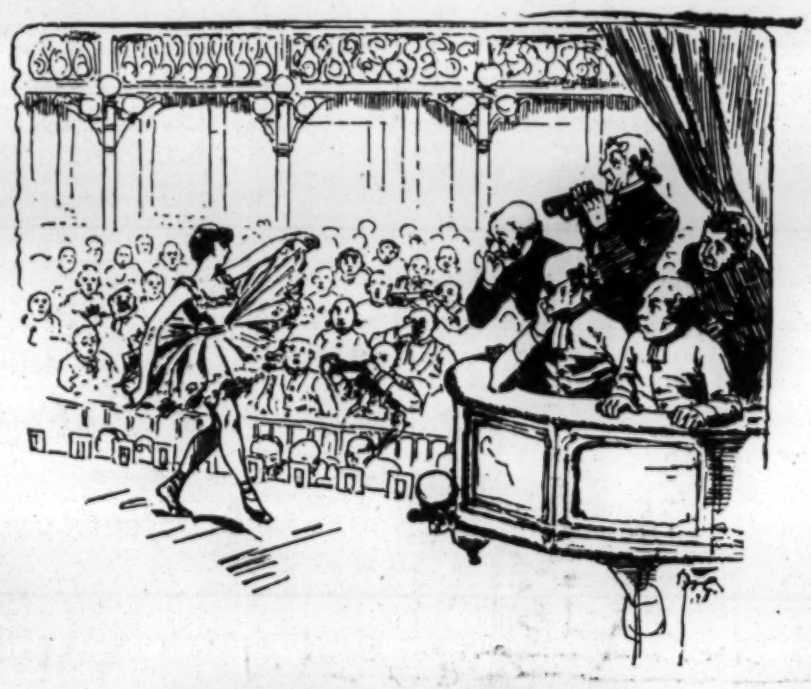

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